

**1 PERCENT ON
THE WATERFRONT**

The case against the 8 Washington project P3

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A report from the front lines
of the big protest P6

Marke B. loves the symphony's
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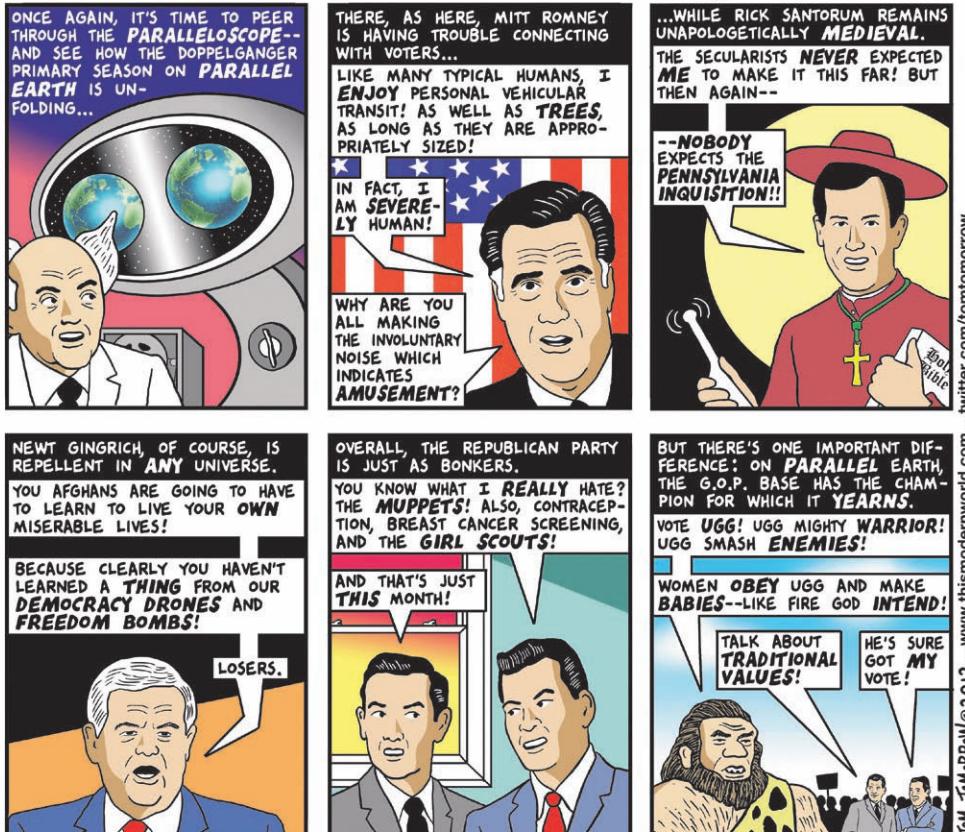
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FOR THE RECORD

Due to an oversight we didn't identify the yoga practitioner depicted in Namita Kapoor's yoga illustrations from "We Rate the Yogis" (2/22/12). He was Swami Vishnu-devananda, a disciple of Swami Sivananda and an expert Hatha Yoga professor. For more information about him as well as Sivananda Yoga, please visit the San Francisco Yoga Vedanta Center at www.sfyoga.com.

THIS MODERN WORLD

by TOM TOMORROW

...WHILE RICK SANTORUM REMAINS UNAPOLOGETICALLY MEDIEVAL.
THE SECULARISTS NEVER EXPECTED ME TO MAKE IT THIS FAR! BUT THEN AGAIN--



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not the letter of city and state law and costing San Francisco tens of millions of dollars.

As project opponent Brad Paul has noted in written testimony, when Timothy Foo, the current owner, bought the complex from Perini Corp. about 20 years ago, he used a loophole in state law that allowed him to avoid a formal transfer of ownership. That means the property wasn't re-assessed, costing the city about \$1.5 million a year. According to the Assessor's Office, the deal wasn't illegal (and these tricks to avoid reassessment are relatively common) but still: He's costing the city millions by using a loophole not available to most people.

Golden Gateway, which was built in a redevelopment area as middle-class housing, is now renting out apartments as short-term tourist or corporate rentals. There are dozens of examples right now on Craigslist. City law bars the owners of rental housing from converting it to hotel rooms, but a loophole in that law makes what Foo's outfit is doing technically legal. But he's clearly violating the spirit of the city ordinance that seeks to protect rental housing from hotel conversions.

One of the main aesthetic complaints about the area — something Snellgrove's lobbyists have tried to use to support the project — is the ugly fence that now surrounds the Golden Gateway Tennis and Swim Club. But who do you suppose put that fence there?

Do we as a city want to be giving special zoning benefits to companies that try to circumvent tax and housing laws?

3. IT'S AN ENVIRONMENTAL DISASTER.

Snellgrove and his architects, Skidmore Owings and Merrill, are seeking LEED platinum certification for the project, saying that its energy-efficiency, water use, and green building materials will make it one of the most sustainable structures in San Francisco. It is, the project website notes, close to all types of public transit.

But LEED doesn't take into account what the building is used for (see "Is LEED really green," 7/5/11) — and in this case, the use makes a huge amount of difference.

People who buy multi-million-dollar condos don't tend to take Muni or BART when they go places. That's not conjecture, it's a proven fact. A 2008 study by the American Public Transportation Association notes, bluntly, that wealthier

CONTINUES ON PAGE 4 >>

THE GUARDIAN EDITORIAL**THE CASE AGAINST 8 WASHINGTON**

Why an enclave for the rich is a bad move for San Francisco's waterfront

BY TIM REDMOND

tredmond@sfbg.com

In city planning terms, it's a fairly modest project: 134 condos, no buildings more than 12 stories tall, on a 27,000-square-foot site. It's projected to meet the highest environmental building standards and offers new open space and pedestrian walkways. It's near Muni, BART, and ferry lines. And the city will collect millions of dollars in new taxes from it.

But the 8 Washington project, which will come before the Planning Commission March 8, has become a flashpoint in city politics, one of the defining battles of Mayor Ed Lee's administration — and a symbol of how the city's housing policy has failed to keep pace with the needs of the local workforce.

Put simply, it will create the most expensive condos in city history, housing for the richest of the 1 percent on the edge of the waterfront — and will further push San Francisco toward becoming a city that caters almost entirely to the very wealthy.

So in a city where the growing divide between the 1 percent

and the rest of us has become a central issue and where the lack of affordable housing is one of the top civic concerns, 8 Washington is an important test. By any rational standard, this sort of development is the last thing San Francisco needs.

But some of the best-connected lobbyists in the city are pushing it. One of the mayor's closest allies, Chinatown powerbroker Rose Pak, is a leading advocate — and the final outcome will say a lot about city politics in the Lee administration.

There are all sorts of half-truths and misleading statements by supporters of 8 Washington. Here are the five main reasons the project shouldn't be approved.

1. IT FILLS NO HOUSING NEED.

San Francisco has no shortage of housing for the very rich; the dramatic need, outlined in both regional planning documents and the city's own General Plan, is for low- and moderate-income housing for the people who actually work in this city (see "Dollars or sense?" 9/28/10). While San Francisco is getting richer by the day, the core workforce — public employees,

workers in the hotel and restaurant industry, service workers, construction and trade workers, and a majority of the people in the lower levels of the finance and tech sector — are being priced out of the city. That means more people working here and living far out of town, often commuting by car, in what everyone agrees is an unsustainable situation. Meanwhile, more and more high-paid workers from Silicon Valley are living in San Francisco — again, commuting to distant jobs, either by car or by corporate bus.

The city's General Plan states that some 60 percent of all new housing built in the city should be below market rate. San Francisco desperately needs housing for its workforce. This type of project simply puts the city deeper in the hole and further from its housing goals.

2. IT'S A REWARD FOR BAD ACTORS.

The main developer of this project is Simon Snellgrove, but one of his partners is, by necessity, Golden Gateway, which owns a significant part of the land — and which has been flouting at least the spirit if

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WOW! LOOK AT ALL THE RICH WHITE PEOPLE ENJOYING THEIR GATED COMMUNITY!

PROJECT DRAWING FROM PORT OF SAN FRANCISCO

THE CASE AGAINST 8 WASHINGTON

CONT>>

people are more likely to drive cars. When you move into the stratospheric regions of the ultra-rich, that's even more true. A 2011 report on the Charting Transport website notes: "The very rich tend to shun public transport."

The current zoning in the area allows for one parking space for every four residential units. Snellgrove is asking for one space per unit — in other words, he figures every single buyer will have a car.

Many of the people who buy these condos won't be working or even living most of the time in San Francisco. These are condos for world travelers, second and third homes for people who want to spend a few weeks a year in San Francisco. "They aren't going to be living here all year," Christina Olague, a former Planning Commission member who is now the District 5 supervisor, told us last July.

If five of the 165 residents of 8 Washington fly in a private or corporate jet from, say, New York to their SF pad once a month, the project will cause the use of jet fuel equivalent to what a normal family would use driving a car for 330 years, Paul noted.

"How many solar panels are needed to compensate for burning 396,000 gallons of jet fuel a year?" he asked.

Then there's the construction issue. If the developer's projections are correct, as many as 20,000 dump truck runs will be trundling along the Embarcadero for several months, one every two minutes — and it could be happening right as the traffic nightmare called the America's Cup is hitting the waterfront.

It also goes against some 40 years of waterfront planning policy, all of which is focused on down-zoning and creating open space. This would be the first upzoning of San Francisco waterfront property in decades.

4. IT WILL WIPE OUT WHAT IS MOSTLY A MIDDLE-CLASS RECREATION FACILITY.

The Golden Gateway Tennis and Swim Club will be closed for three years, then (possibly) reopened later as a smaller facility. The club — with two outdoor pools and six tennis courts — sounds like something for the elite, and it's managed by the upscale Bay Club, but a lot of the users are longtime



Golden Gateway residents and seniors. "I would say 30 or 35 percent of the users are seniors," Lee Radner, chair of Friends of Golden Gateway, told me. Most, he said, are middle-class people, and the expense isn't that high. "My wife and I pay \$3 a day to use the pool," he said. "I swim every day, and it would cost more than that to use the public pools in the city." He added: "There are some wealthier people, of course, but many of us are retired and on fixed incomes."

We're talking about 90,000 total square feet of outdoor recreation space — which dwarfs the 20,000 square feet of open space the developer promised to provide.

5. THE CITY DOESN'T GET MUCH OUT OF THE DEAL.

In exchange for upzoning the waterfront, creating a big wall of buildings and screwing up the city's housing balance, what does the San Francisco general fund get? Not a lot. The estimates for new tax revenue run about \$1.5 million a year of the next 60 years — and when you translate that to what economist call "net present value," the cash equivalent today of that revenue stream, it's about \$30 million. The Port of San Francisco is talking about creating a special infrastructure financing district — sort of the equivalent of a redevelopment area — to pull that money out in advance, which may not even be legal (since part of the land is a former redevelopment area, the state law that allows these special finance districts may not apply). But even so, a Jan. 14 Port memo suggests that the agency has plans to spend all that money on its own infrastructure — setting up a potential battle between the supervisors and the Port Commission

over where the money, if it actually can be collected up front, will go.

Like any developer, Snellgrove will pay into the city's affordable housing fund — in this case, about \$9 million to pay for the equivalent of 27 units. No affordable units will be on site, of course; that would detract from the uber-wealthy ambience of the place. And it's not clear when those units would be built. "Nobody builds 27-unit buildings any more," Paul, a former deputy mayor for housing, said. "We'll have to wait until there's enough money for a bigger project, somewhere, sometime down the road. That's what we're getting here."

Either way, it's not a huge benefit for allowing this disaster of a project — and it's a terrible statement for San Francisco to make. At a time when the mayor has cleared the Occupy protesters — who are talking about how little the rich pay in taxes — off the waterfront, the city is preparing to move in the exceptionally rich, who aren't paying anywhere near their fair share in tax revenue to local government.

(Nobody knows for sure whether the costs of servicing high-end residential exceed the revenue the city gets from property taxes. In 1971, the Guardian put together the first-ever cost-benefit study for highrise office development, which showed that commercial buildings cost the city more than they paid in taxes; that's been confirmed and demonstrated over the years to the point where it's hardly even an argument any more. The supervisors ought to ask the city economist or the budget analyst to do the same sort of analysis for luxury condos.)

There's another element here: Mayor Lee made a point during his campaign to say over and over again that he was an independent thinker, that powerful and influential allies

like Rose Pak would not be calling the shots at City Hall. This will be his first major test: Pak and lobbyist Marcia Smolens are working hard to promote 8 Washington. And we're already getting some disturbing signals out of the mayor's office.

Lee told us that he has "no thoughts" about the project and hasn't been paying any attention to it. That's an odd stance, considering that his own Port Commission is pushing it and staffers in his office are working with the developer. This is a big priority for Pak, and the notion that she has never mentioned it to the mayor defies reason. Board President David Chiu, who talks to the mayor regularly, opposes the project, which is in Chiu's district.

It's hard to imagine that anyone who pays attention to local politics could be missing what will be one of the landmark votes this spring on the Planning Commission — which will take up the project March 8 — and the Board of Supervisors.

The mayor, may, indeed, be ignoring everything that supporters and opponents of 8 Washington have said and may be waiting until the Planning Commission vote to take a position. But if he's just ducking questions because he's planning to support it, he's making a big mistake.

This is a chance for San Francisco to go beyond the platitudes about building housing, go beyond the hype about "green" buildings, see through the fraud about community benefits and consider what this really is: A special favor for a developer who wants to cater to the top 1 percent of the 1 percent and move San Francisco even closer to being a city of, by, and for the elite. The only reasonable vote on 8 Washington is No. **SFBBG**

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THOUSANDS OF STUDENTS GATHERED AT THE CAPITOL TO DEMAND MORE STATE SUPPORT FOR EDUCATION.

PHOTO BY Yael Chanoff

OCCUPYING THE CAPITOL

Amid education cuts and tuition hikes, students increase pressure in Sacramento

BY Yael Chanoff
yael@sfbg.com

It's an unseasonably hot day at UC Davis, and student activists are milling around a tent city, set up especially for 100 people arriving from a four-day March on Education. The school, one of the hubs of the Occupy movement, gained notoriety when public safety officer John Pike casually pepper sprayed a line of students during a sit-in back in November. Now, officers bike through the idyllic scene, smiling and chatting up occupiers.

Everyone is preparing for the next day, March 5, the statewide day to defend education that will bring thousands of students and teachers to Sacramento to demand an end to budget cuts and fee hikes at California's schools, community colleges, and universities.

Those on the march hope to highlight the importance of this issue, marching 79 miles from the Bay Area. The first night, the marchers stayed in Richmond, and the next day Richmond's Mayor Gayle McLaughlin came out to welcome them.

Students march annually on Sacramento, and say they won't stop until education is affordable (or, as some would demand, free). A climate of worldwide protest over disparities in wealth and opportunity, including Occupy protests in the United States, helped fuel a larger than usual turnout this year.

More than 5,000 people converged in Sacramento March 5 and marched to the Capitol building, occupying the Rotunda all day. Many chanted "no cuts, no fees, education must be free."

Community college student throughout the state are reeling from the cuts, and resulting fee hikes—course units, once free, were raised from \$26 to \$36 per unit last year, and will be increased another \$10 this summer. These costs go towards closing the state budget deficit, and not toward a bigger course catalogue; classes continue to be slashed.

Frances Gotoh of San Bernardino Valley College is back at school after being laid off from her longtime job at Bank of America. She said she desperately needs the retraining; without it her job prospects look dim. She needs to support her family—her 20-year-old son is also a college student—but says she can't afford the increasing fees. "Why is education being taken away?" asked Gotoh. "It belongs to the people."

Josselyn Torres, a psychology major at Sonoma State University, felt similarly. "Every year, the fees are getting higher but the class size is getting bigger," said Torres, who noted that many of her friends won't be graduating with her because so many of the classes they needed were cut. "The politicians have all gone to college. If they keep cutting our education, how can we make it as far as them?"

When the march reached the Capitol, student and state government leaders spoke on the importance of education. Students demanded an end to fee hikes and budget cuts. Assembly Speaker John Perez (D-Los Angeles) and Senate President Pro Tem Darrell Steinberg (D-Sacramento) praised student activists and expounded on the necessity of accessibility to education. Almost all speakers decried the two-thirds majority needed to raise taxes, allowing just a few Republicans to block them.

Lt. Gov. Gavin Newsom also spoke, describing the need to support education in staunchly free-market terms: "You can't have an economic development strategy without a workforce development strategy."

Periodically, the crowd interrupted Newsom and other politicians in the midst of making promises with chants of "show us." They also chanted this election year threat: "You'll hear us out or we'll vote you out!"

Around 12:30 p.m., the permitted rally ended and thousands dispersed. About 400 stayed to "Occupy the Capitol." The group streamed into the building and into the rotunda. California Highway Patrol officers, responsible for policing the Capitol, blocked more than 150 from entering the central area. So, communicating via the Peoples Mic with several rounds of crowd repetition for every sentence spo-

NEWS

ken, the group participated in a statewide general assembly.

Some building employees showed support, but the only politician to sit down with the protesters was Newsom, who sits on the UC Board of Regents and CSU Board of Trustees. He chatted with students, some of whom requested that he ask police to stop blocking students from meeting in the same area; he didn't do so, but was able to convince them to give protesters in the rotunda access to bathrooms.

The group managed to collectively decide on demands of the state: support the Millionaire's Tax ballot initiative, repeal Prop. 13, cancel all student debt, and democratize the Board of Regents. When building closed at 6 p.m., officers declared the assembly unlawful and arrested 68 who refused to disperse.

Meanwhile, another 400 or so attended a permitted rally on the Capitol lawn called by several Sacramento labor unions to support Occupy the Capitol.

Over the past five years, education funding in California has been cut drastically. Spending per K-12 student per year has gone down by almost \$2,000 and higher education has seen program cuts and tuition hikes. Gov. Jerry Brown's latest budget proposal includes still more cuts to California colleges and universities.

Several proposed ballot initiatives are designed to address this. An initiative sponsored by Brown would bring spending per student per year up by \$1,000, stabilizing at \$7,658 (it was \$7,096 in 2011-12) and reversing a five-year slide. But it would still be less than 2007-08, according to a report from the California Budget Project (CBP).

That report shows K-12 education spending is the biggest piece of the state budget, although California ranks dismally low compared to other states for spending on K-12 education: 47th in the country.

The governor's proposal would raise funds with a combination of a tax increase for those earning \$250,000 and over per year and a sales tax increase. But critics say the increase in the sales tax, which is notoriously regressive, would hurt lower and middle income families.

The measure is up against other potential ballot initiatives that would raise revenue strictly from the wealthiest Californians. The so-called Millionaire's Tax, for example, would raise funds for education by increasing taxes on those making \$1 million or more

per year. The Millionaire's Tax also has the advantage of resulting in a permanent change in the law, while Brown's measure would apply only for the next five years.

"California's problems have also been exacerbated by tax cuts, one-time 'solutions,' overly optimistic assumptions, and the fact that the two-thirds vote requirement for the legislature to approve any tax measure has blocked adoption of a balanced approach towards bridging the budget gap," according to the CBP report.

Teachers' unions are divided over the best ballot measure. The California Teachers' Association has endorsed Brown's measure, emphasizing that it includes a plan to close the budget deficit.

"The governor's initiative is the only initiative that provides additional revenues for our classrooms and closes the state budget deficit, and guarantees local communities will receive funds to pay for the realignment of local health and public safety services that the Legislature approved last year," said Dean Vogel, CTA president, in a press release.

But the Millionaire's Tax was sponsored by the California Federation of Teachers, and it has now been endorsed by this student general assembly. John Rizzo, president of the City College of San Francisco Board of Trustees, also endorsed the measure.

"We've got to tell the state of California that we cannot continue this. We cannot continue the cuts to our community colleges, to UCs, to the California State Universities," said Rizzo, speaking at a March 1 rally in San Francisco.

According to a recent report, of five polls conducted throughout California, each initiative has majority support, but voter prefer the Millionaire's Tax, with a recent Field Poll showing 63 percent support.

Legislators are also at work trying to increase education funding. Assembly Speaker Perez has introduced a bill that would slash tuition fees by two-thirds at CSU and UC schools for students of families making less than \$150,000 per year. The bill would also allocate funding to city colleges throughout the state, for them to determine how to best use the money.

The cost of the plan, about \$1 billion, would be paid by eliminating a corporate tax loophole that the Legislature approved in 2009,

CONTINUES ON PAGE 8 >>

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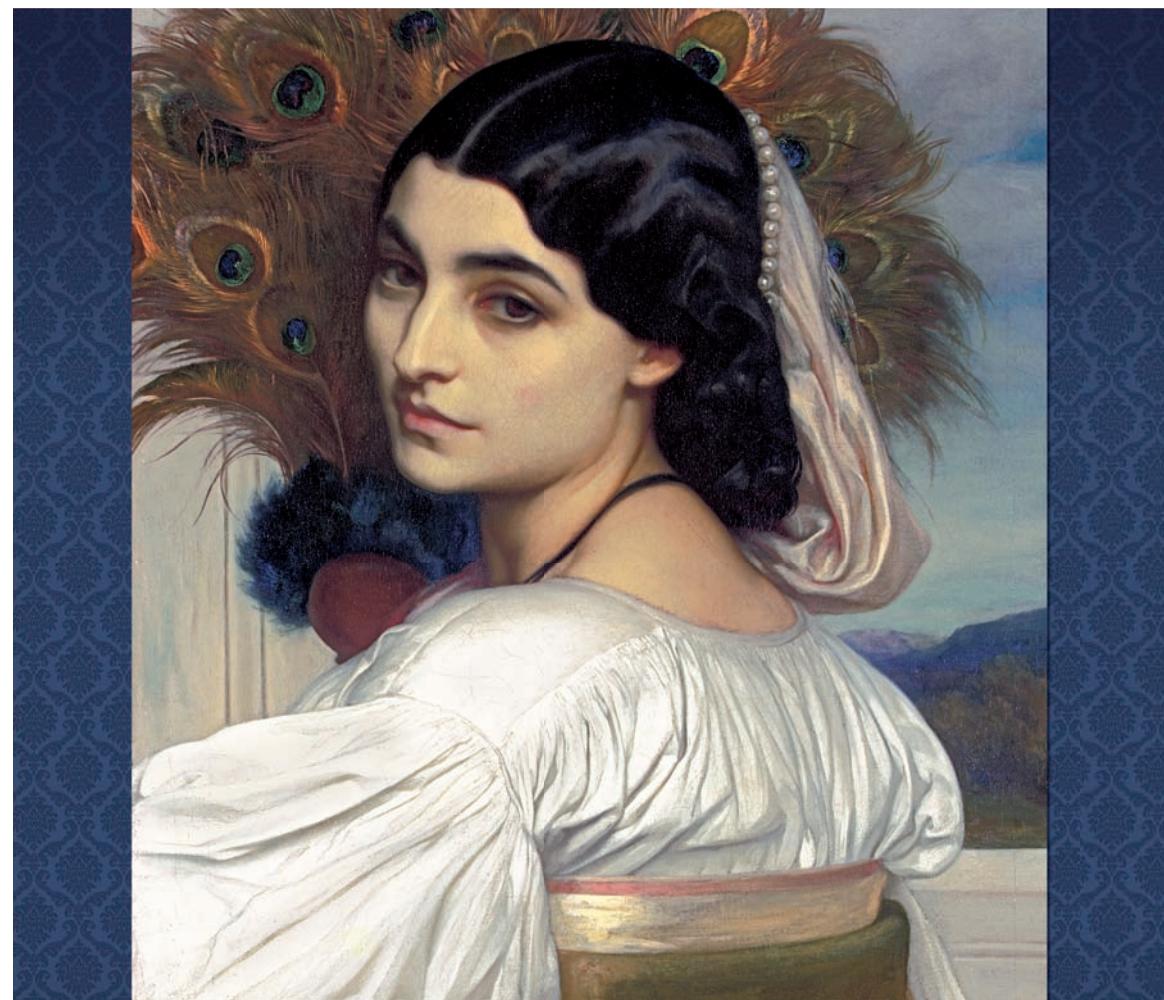
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Exhibition organized by the Fine Arts Museums of San Francisco and the Victoria & Albert Museum, London, in collaboration with the Musée d'Orsay, Paris. The Grand Patron is Diane B. Wilsey. The Lead Patrons are Athena and Timothy Blackburn. Patrons are Lucy and William Hamilton, Marla and John Pitcairn, Arlene Schnitzer, and The Frances K. and Charles D. Field Foundation. Sponsors are Rosemary Baker, Marie Mendenhall Gleasy, Leslie and Troy Daniels in memory of Diana V. Hind, Charles and Ann Johnson, and the Ross Auxiliary of the Fine Arts Museums.

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Image: Frederic Leighton, *Pavonia (detail)*, 1858. Private collection. © Christie's

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NEWS

OCCUPYING THE CAPITOL

CONT>>

job market recovery slow and painful, graduates often feel helpless to pay back their debt.

Robert Meister, a professor of Political and Social Thought at UC Santa Cruz and president of the Council of UC Faculty Associations, has long argued that the state's higher education systems ought to focus on keeping tuitions low and student debt in check (see "In the red," 1/11/11).

Yet he told us that growing income inequality makes people even more desperate for a college education and willing to accept levels of student debt that limit their ability to become anything more than corporate cogs after graduation. "Their ability to raise tuition is a function of the growth of income inequality," he told us.

In his speech at UC Davis, Perez cast the issue as one of a disinvestment in the state's future: "California's public colleges and universities has been one of our most prestigious institutions, and, unfortunately, because of the collapse of the economy, we've moved away from fully investing in those universities and colleges."

A month later, the school again served as a backdrop for illustrating the problem and calling for reform. Dani Galiotti, a MFA student at UC Davis who was setting up a performance art piece when I arrived, greets everyone cheerfully and is thrilled about the Occupy movement.

"I wanted to share myself and my work with the movement," Galiotti tells me while taping a "paper trail" to the sidewalk; she plans to walk on it with home-made stamps attached to the bottoms of her shoes.

But her mood darkens when I ask about her student debt. "I came out of five years of education \$100,000 in debt," says Galiotti, "and I'm not the only one."

She is a first generation college student, she explains, who helped pay for school with McNair scholarships.

"I grew up one of five, with a single mother," Galiotti explains. "We struggled my whole life, as a lot of people have, financially."

"So many people are graduating with so much debt. There's this looming fear, fear and hopelessness. The economy's bad, the job market sucks. I'm so thankful that they're out here. People are active, they're making a difference."

"We need education," Galiotti says. "I mean, knowledge is power." **SFBG**

by two-thirds, giving tremendous assistance to those families to make college affordable again."

Education advocates say California needs to do something to reverse the spiraling cost of higher education in California, which could do long-term damage to the state, affecting young people and businesses that need skilled workers and spiraling out from there. And these advocates say this short-sighted strategy is easily preventable if there is the political will to address it.

"There are a lot of sources of revenue that are not being taken advantage of," Lisa Schiff, a member of Parents for Public Schools of San Francisco, told us.

Even if tuitions were lowered or—as the most ambitious of protesters demand—higher education was made free, most former students would still be saddled with massive debt. As costs have risen, debts of hundreds of thousands of dollars are commonplace. With the

ALERTS

BY Yael Chanoff

yael@sfbg.com

THURSDAY, MARCH 8

SFMTA TOWN HALL

Have some thoughts about how to improve San Francisco's transportation system, how it should be paid for by motorists or transit riders? Then attend the second in a series of five community meetings discussing the upcoming two-year budget for Muni and the San

Francisco Municipal Transportation Agency, this one focused on supervisorial districts 9, 10, and 11. Come hear where the money will go, and get the chance to ask your questions and give suggestions directly to SFMTA representatives.

6pm, free
City College, Room 140
50 Phelan, SF
www.sfmta.com

INTERNATIONAL WOMEN'S DAY PROTEST FOR HYATT WORKERS

UNITE-HERE Local 2 is powered in part by workers at the Grand Hyatt. The largely female workforce that cleans the Hyatt has taken more than its share of abuse. Last October, when two Hyatt cleaning

veterans saw that supervisors had pinned up photoshopped images that appeared to be them and their co-workers in bikinis, they tore them down — then they got fired (see "Hyatt in the hot seat," 11/22/11). In response, Local 2 is organizing a creative protest to bring attention to this kind of disrespect.

12pm, free
Grand Hyatt, Union Square
343 Stockton, SF
www.onedaylongersf.org/

ANTHROPOLOGY IN THE WORLD

Professor Laura Nader has taught anthropology for 50 years. No really, she's been a professor at UC Berkeley since 1960. The school will show her some love with this three-day symposium starting March 8, featuring

speakers on all kinds of anthropology-related subjects. Among them: the professor's little brother, Ralph Nader. Start times vary, free
UC Berkeley International House
2299 Piedmont, Berk
510.642.3392

gest ever, so you probably don't want to miss this year.

11am, free
Justin Herman Plaza
1 Market, SF
Facebook: World Naked Bike Ride

PROTEST APPLE

Apple's use of sweatshop labor and tolerance for its abuses has been exposed in recent weeks, and many people are enraged. This includes grannies, who have organized a protest to demand that Apple engage in fair labor practices. Join the Raging Grannies for this protest rally.

3pm, free
Apple Store
451 University, Palo Alto
www.raginggrannies.com SFBG

SATURDAY, MARCH 10

WORLD NAKED BIKE RIDE

Join thousands across the world and bike naked — or as close to naked as you want — at this annual tradition. Come to protest oil dependency, spread a love of biking, and challenge cultural norms. But mostly come to drift in a sea of bare asses on bike seats. Last year, the turnout was the big-



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MENTAL HEALTH**
Wednesday, March 7
6:00PM–7:30PM, room 425

**WRITING AND
CONSCIOUSNESS/
CREATIVE INQUIRY,
INTERDISCIPLINARY ARTS**
Wednesday, March 7
7:00PM–8:00PM, room 311

**ASIAN AND
COMPARATIVE STUDIES**
Saturday, March 10
1:00PM–3:00PM, room 307

**CLINICAL
PSYCHOLOGY—PsyD**
Wednesday, March 14
6:00PM, Fox Plaza Lounge
1390 Market St., Ste. 111

EXPRESSIVE ARTS THERAPY
Wednesday, March 14
6:30PM–9:00PM, room 606
Experiential Session
(RSVP required, limit 14)

ONLINE PROGRAMS
TRANSFORMATIVE
LEADERSHIP (MA)
TRANSFORMATIVE
STUDIES (PhD)
Thursday, March 15
4:30PM–5:30PM, room 405

EAST-WEST PSYCHOLOGY
Thursday, March 15
4:45PM–6:00PM, room 607
Public Talk with
Malidome Some
7:00PM–9:00PM
Namaste Hall

**INTEGRAL COUNSELING
PSYCHOLOGY**
Thursday, March 15
6:00PM–8:00PM, room 306

**PHILOSOPHY, COSMOLOGY,
AND CONSCIOUSNESS**
Thursday, March 15
6:30PM, room 550



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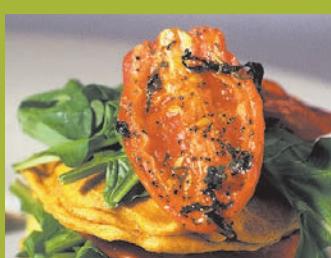
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BY VIRGINIA MILLER
virginia@sfbg.com

APPETITE While I miss the sophisticated, out-of-the-box cocktails of former bar managers Carlo Splendorini and Alex Smith (they both continue to craft excellent drinks, Splendorini at Michael Mina, Smith at Honor Bar), I am pleased to say Gitane, one of the sexiest spots in all of SF, is still a drink-worthy location. I'd be remiss not to likewise return to the Moroccan and Spanish-influenced menu that chef Bridget Batson has been rocking for years.

Sitting at Gitane's bar under massive chandeliers and deep red tapestries, in a narrow, high-ceilinged space, one feels tucked away in some secret European bordello. The tiny, upstairs dining room is equally seductive and intimate, with a view over the bar. Perched on velvety bar stool, I find an ideal locale for drinks, food and chatting with fellow diners.

Batson's grilled calamari (\$16) stuffed with bacon and onion, and her unparalleled lamb tartare (\$18) with three spreads remain top dishes on the menu. Bastilla (\$13) and chicken breast tajine (\$22) are still Moroccan highlights. Bright and wintery, a citrus salad (\$12) is tangerines, cara cara and blood oranges vivid on chichories with Serrano ham in a pumpkin seed pesto.

On the entrée front, Caille (\$28) is a hearty quail overflowing with chorizo apple stuffing over celery root gratin in pool of cider

jus. I can't imagine doing much better for a simple meal than a coca (Catalan flatbread, \$15-\$16) and a cocktail. The coca bread bubbles not unlike a blistered Neapolitan pizza crust. Go the vegetarian route topped with wild mushroom, drunken goat cheese, and oregano, or with my favorite, layered with Serrano ham, Bosc pears, manchego cheese, and thyme.

Keeping food pairing ever in mind, the current bar menu focuses on low alcohol cocktails. The bar is now helmed by Ramon Garcia who worked with both former bar managers. He maintains Gitane's ethos, its continued sherry focus, its gypsy spirit (Gitane means gypsy, after all). Ramon assembled a new menu with spirits expert and Yamazaki Japanese whiskey brand ambassador Neyah White, who, even after all this time, I still miss behind the bar at Nopa.

There's a lovely nod to cocktails created here in the past: two classic Gitane recipes are rotated regularly on the menu. The bulk of the new menu goes global, wandering Romany-like with various bartenders from around the world, featuring their best sherry cocktails. In keeping with the gypsy theme, the bar will feature a different spirit every couple months from their extensive collection, showcasing cocktails and traditional serving preparations, like Italian amaro on the rocks in the summer.

From the cocktail list, one of Neyah's Nopa greats, a Sherry Shrub, is a mix of merely two ingredients: barbadillo manzanilla

sherry and a seasonal fruit based shrub (a vinegar-based syrup): sour, vibrant, and palate-cleansing. I'm taken with the Bamboo, by Tokyo bartending legend Hidetsugu Ueno, of Bar High Five: dry and refined, combining dry vermouth, amontillado sherry, and two 1890s bitters recipes created by Louis Eppinger at the Yokohama Grand Hotel.

On a warmer day, I'd gravitate toward the Caipirinha Con Moras by David Nepove, formerly of Enrico's, and US Bartenders Guild national president. Fruit will change seasonally, but his take on Brazil's national cocktail mixes Pedro Ximenez sherry and shaved nutmeg with cachaca (sugar cane rum). Another refresher is the Jenibre Smash from Chris Hannah of New Orleans' French 75 Bar: Dry Sack sherry, Canton ginger liqueur, lemon, sugar, and mint are served over crushed ice. It's delicately bright and minty, going down all too easy.

Gitane boasts an Iberian (Spain, Portugal, France) heavy wine list, although California is nicely represented. The sherry list is impressive, with plenty of Madeira, Port, brandies, and after dinner sips. An interesting companion to the hearty quail and chorizo entrée is a 2008 Domaine des Ouled Thaleb Benslimane Zenata (\$12 glass, \$35 carafe, \$48 bottle), a 100 percent Syrah from Morocco. It's big and bold in keeping with warm Moroccan temperatures, but maintains just enough acidity to pair with food. It's welcome given the strong Moroccan food influence. After dinner pleasures were strongest in an earthy Charleston Sercial Madeira (\$15 glass) from Rare Wine Co., and Gutierrez Colosia Moscatel Soleado Sherry from El Puerto (\$10 glass).

My favorite cocktail on the new menu is the oldest recipe from 1800's San Francisco bartending legend, Cocktail Bill Boothby, after whom our local educational spirits hub, The Boothby Center, is named. The Boothby is essentially a Manhattan (bourbon, sweet vermouth, Angostura bitters) topped with sparkling wine. It's lush, sexy, and full bodied... not at all unlike Gitane. **SFBG**

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BY L.E. LEONE
le.chicken.farmer@gmail.com

CHEAP EATS "Rice noodles," she said. She said, "Rice."

I couldn't look her in the eye.

"Corn tortillas," she said.

I pushed my food around with my fork, added pepper, then hot sauce, then pepper. Then hot sauce.

"Quinoa," she said.

Neither one of us could clean our plate. From the outside, I thought, this must look like a bad date.

It wasn't, really. From a strictly romantical standpoint, things were fine between me and Hedgehog. Never been better, from a standpoint strictly romantical.

The problem was that while she was going through the list of things she could still eat, I had thought of something in particular that she couldn't; the very idea of which, if it didn't exactly lose me my appetite, definitely gave it some bad directions.

I knew the same thought hadn't occurred to her yet, because she wasn't crying hysterically. She wasn't even weeping. She was glum.

"What?" she said. "What is it?"

"You don't know?" I couldn't believe it hadn't occurred to her. To stall for time, I took a sip of water. Then a slug of limeade. "I'm not going to tell you here," I decided. "We don't want to make a scene."

"What, what?" she said.

"Tell you later. After, in the car."

"How bad can it be?" she said. "I can still have garlic. How bad can life be, with garlic in it."

That's an exact quote, said by Hedgehog over a bowl of gluten-free pasta with goat cheese, at Homeroom, Oakland's mac and cheese joint.

Now: mac and cheese might seem like a funny thing to "go out for" to celebrate (word choice?) one's newly diagnosed sensitivities to gluten and cow's milk . . . but not even Oakland is New Orleans.

(And that's an exact quote by me.)

We checked: Homeroom did have gluten free options, and goat cheese options. And, for those of us who can still indulge in cow and wheat things (meeeeee!!!!...) ... they have plenty of goudas and pecorinos and such — but I say,

if you're going to eat mac and cheese, eat it as mac-and-cheesily as possible. Get the Trailer Mac. It has, you know, cheddar. With chunks of hot dogs and a sprinkling of crumpled potato chips on top. Surprisingly (or not, given the circumstances) I had a hard time making this taste good. Pepper, hot sauce, pepper, etc.

This wasn't the hot dog's fault. They use Niman Ranch hot dogs. Which are good 'uns, although, come to think of it, I spent many years living in trailer parks without ever once eating a designer hot dog. So . . .

Anyway, all this happened a month or two ago and should help you understand why, for many weeks in a row, since, we ate nothing but Vietnamese food. Because rice noodles are good. Whereas gluten-free pasta sopping in a soggy goat cheese sauce is, in a word, not.

Ugh. Poor Hedgehog. I mean, at home in my laboratory, which is now stocked with fucking Bob's fucking Red fucking Mill expenso-flours, just like most kitchens these days, I have since learned to make edible gluten-free pizza, and bread, which she cheerfully eats, and gluten-free egg noodles which even I will cheerfully eat.

Next I'm tackling waffles, then Caribbean-style chickpea-flour roti. Honestly, this is fun. But between me and you, I absolutely hate the person in the world who (quite possibly mis-) diagnosed my baby's sensitivity to gluten.

I told her in the crosswalk. We were bringing our macs and cheeses home from Homeroom because we knew they'd taste better the next day, over-reheated under a broiler.

"Kimchi burritos," I said.

In retrospect, I should have waited until we were all the way across the street, but hindsight is always fifty-fifty.

Wait. Is that what hindsight is? **SFBG**

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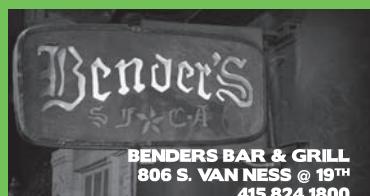
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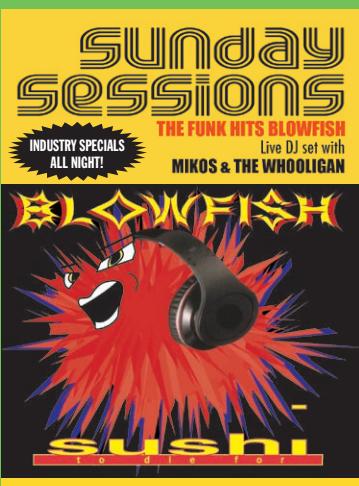
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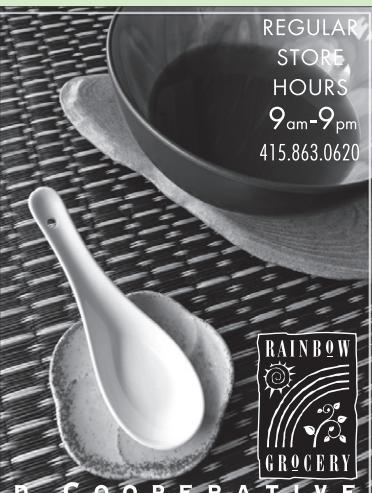
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SWAHILI SEE WEDNESDAY/7



WEDNESDAY/7

SWAHILI

Search for the words "Swahili" and "band" on YouTube and you could easily get lost in a deluge of traditional Kenyan music. But refine your query a bit to the emerging Portland, Ore. band by that name and you'll find something that is more of a psychedelic trip than a geographical one. Sure, the polyrhythms are there, along with generally obscured lyrics that could be a foreign language, but listen to the other elements, and you'll here the sounds of other territories — including The Grid, as the ominous synths on slow, pounding track "Fallout" could have fit right in with Daft Punk's *Tron Legacy* soundtrack. (Ryan Prendiville)

With Blonde Stranger, Feelings

9 p.m., \$6

Hemlock Tavern

1131 Polk, SF

(415) 923-0923

www.hemlocktavern.com



that we sometimes overlook the talent in our own community garden plot. Namely, Berkeley's got a nice scene going, cute and scruffy around the edges with a nice, deep thrust. For its first anniversary, weekly Wednesday party Spilt Milk showcases Berkeley's ace Mother Records head honcho Mountaincount, along with labelmates King's Ransom and Taylor Fife. Add on deliciously dark SF synth duo Pixel Memory, nu disco-house Epicsauce DJs, and zany hyphy-house skullsmashers WACK RAPS — there's no need to cry, baby, except with hometown pride.

8:30 p.m., free

Milk

1840 Haight, SF

(415) 387-6455

www.milksf.com

WEDNESDAY/7

SPILT MILK ONE-YEAR ANNIVERSARY

What up, local bass and techno scene? The Bay's gotten such an influx of touring DJs and international guests in the past couple years

THURSDAY/8

BÉLA FLECK AND THE FLECKTONES

What makes the Flecktones the Flecktones? Bassist Victor Wooten

recently suggested that it has something to do with how "we've all been considered crazy when relating to our instruments." Yes, these men are passionate, insanely talented musicians who've created their own brand of bluegrass jazz, an enormous fan base, and a musical instrument or two (e.g. Victor's brother, Future



Man's drum-guitar hybrid, the drumitar). The group's been playing since 1988, but before *Rocket Science* (released last May), the original foursome of Bela Fleck, Howard Levy, Victor Wooten, and Roy "Future Man" Wooten hadn't gotten together to create new material since the early '90s. Although their current tour has been coined a "reunion tour," Fleck has stressed that it's more about performing new pieces than wallowing in nostalgia. (Mia Sullivan)

8 p.m., \$32.50-\$45

Regency Ballroom

1290 Sutter, SF

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www.theregencyballroom.com

THURSDAY/8



THURSDAY/8

"LIVING IN STUDIO KUCHAR"

Every once in awhile, the Oscar telecast sprinkles a little unexpected joy into its "In Memoriam" montage. Chances are more than a few San Francisco film fans, and experimental cinema junkies worldwide, were gasping with delight at the recent inclusion of the late, great George Kuchar alongside mainstream mourn-ees like Whitney and La Liz. Kuchar's contributions to film art will never be forgotten; now, here's an outstanding opportunity to further commemorate his life and work: an exhibit of his films, videos, drawings, writing, and more, plus a campus-wide celebration (tributes, lectures, screenings) honoring the legacy of one of the San Francisco Art Institute's most beloved (and proudly perverse) instructors. (Cheryl Eddy)

Opening reception (5:30-7:30 p.m.) and celebration (7:30 p.m.-midnight) tonight; exhibit through April 21

Walter and McBean Galleries
San Francisco Art Institute
800 Chestnut, SF
www.sfaia.edu



FRIDAY/9

TALL SHIPS VISIT SF

Avast, me hearties! It's time to weigh anchor, raise the mainsail, and discover a sense of adventure and exploration through maritime history. Two special tall ships will be making port in the city this week for walk-on tours, educational programs, and a series of sailing trips navigating through San Francisco Bay. The Lady Washington, a wooden-hulled replica of a Revolutionary War-era privateer, and Hawaiian Chieftain, a steel-hulled version of an early 19th century trading vessel, are outstanding examples of the

majestic ships that once filled the oceans. Don't miss your chance to take the helm, sing a shanty, and travel back in time, landlubber! (Sean McCourt)

Tours and sail times vary; see website for schedule, \$3-\$35.

Pier 40, SF

(800) 200-5239

www.historicalseaport.org

FRIDAY/9

"WATERS RISING"

When seen at last year's West Wave Festival, Brittany Ceres Brown's "Columbia Chasing" shone with its finely articulated, fluid yet resilient choreography. She is bringing the quintet back on a mixed bill with Becca Rozell's "A Triplet Tale," inspired by the French animation comedy *The Triplets of Belleville* and, on a more serious note, Andrea Weber's "Synchronicity & the Sacred Space." There Weber examines the collision of perception and reality, with the help of writings by storyteller-traveler Jon Turk. Ceres Brown knows about programming. Before turning to choreographing full-time a few years ago, she worked for West Wave. I trust her sense of what we might like to watch. (Rita Felciano)

Fri/9-Sat/10, 8 p.m.; Sun/11, 5 p.m., \$18
Dance Mission Theater
3316 24th St., SF
(415) 273-4633
www.dancemission.com

FRIDAY/9

TOKIMONSTA

Once Jennifer Lee traded piano melodies for laptop synths, she became TOKiMONSTA, a pioneer in the Los Angeles beats movement popularized recently in the Bay by regular Low End Theory parties. After joining Flying Lotus' Brainfeeder crew, TOKi launched perhaps her most compelling work yet last year, the seven-track *Creature Dreams EP* (Brainfeeder).

Creature keeps TOKi's expected warm electronic soundscapes but strays from a completely digital feel. Gavin Turek's soulful croon complements some harp strumming on the track "Darkest (Dim)" while guitar and piano samples throughout the EP hint at new avenues of musical exploration. (Kevin Lee)

With DiBia\$e, Knxwledge, and the Flying Skulls
10 p.m., \$20
Yoshi's Lounge
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CONTINUES ON PAGE 16 >>



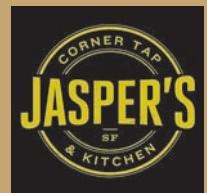
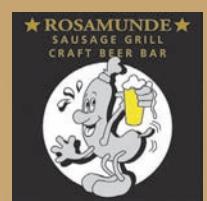
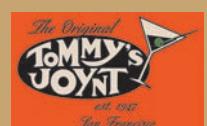
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CONT>>

SATURDAY/10**WORLD NAKED BIKE RIDE**

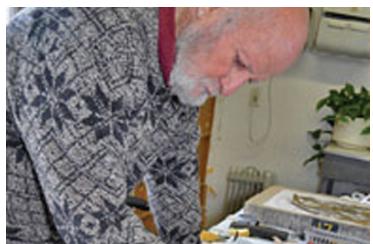
San Francisco, it is our cardinal duty to uphold our hard-won reputation as Gomorrah. This is not as easy as it would at first appear! New Orleans, Austin, and Novato froth at the mouth to unseat us as the country's most debaucherous, debased metropolis. We must do our part to stay at number one. That being said: World Naked Bike Ride. Fox News waits with baited breath to gasp at clips of this worldwide event, organized in 70 cities, 20 countries, and right here in downtown Freakville as a potent protest against our overusage of fossil fuels. Bring body paint and baby wipes, and do not tag the photos on Facebook. (Caitlin Donohue)

11 a.m.-4 p.m., free

Justin Herman Plaza

Market and Embarcadero, SF

Facebook: World Naked Bike Ride San Francisco

**SATURDAY/10****"KALA ART INSTITUTE CELEBRATES LAWRENCE FERLINGHETTI"**

Lawrence Ferlinghetti, co-founder of City Lights Booksellers and Publishers, is a poet and artist whose work is imbued with the beauty of the commonplace and reflects on social and political issues. "Lawrence Ferlinghetti — Out of Chaos" is a portfolio that showcases Ferlinghetti's original artwork and poetry in a five-page suite style. It includes three original, signed black-and-white lithographs, and a cover page with poem and a colophon both printed letterpress and hand-printed on Rive BFK paper. Come meet the Beat Generation's favorite publisher this Saturday for a reception celebrating the timeless significance of literature and art (Soojin Chang)

4-6 p.m. reception, free.

Kala Gallery

2990 San Pablo, Berk.

(510) 841-7000

www.kala.org

BELA FLECK AND THE FLECKTONES PHOTO BY JEREMY COWART; "LIVING IN STUDIO KUCHAR" PHOTO BY COURTESY OF JENNIFER KROOT; TALL SHIPS PHOTO BY RON AREL; LAWRENCE FERLINGHETTI PHOTO BY RICHARD NAGLER; THE JOY FORMIDABLE PHOTO BY DANNY NORTH; TOKIMONSTA PHOTO BY THEO JEMISON

**SATURDAY/10****SLOW CLUB**

As far as album openers go, "Two Cousins" from Slow Club's album *Paradise* was an especially good one. A pair of voices quietly harmonize a few syllables and at :06, even before a single piano note plays or the slow drum beat comes in, you're captivated. Worst case scenario is that a track like that will overshadow the rest of the album, but that doesn't seem to be a problem for the UK duo of Charles Watson and Rebecca Taylor who create sublime indie, soul, and folk sounds with little more than guitars, odd objects to drum on, and of course, those two voices. (Prendiville)

With Signals, Y La Bamba

9 p.m., \$9-\$12

Brick and Mortar Music Hall

1710 Mission, SF

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www.brickandmortarmusic.com

**MONDAY/12****THE JOY FORMIDABLE**

The Joy Formidable's sound is difficult to encapsulate in a phrase, but it brings to mind '90s alternative rock; and it's engulfing. Lead vocalist-guitarist Ritzy Bryan throws down heavy guitar riffs while flying through foreboding lyrics that focus on time, loss, pain, and the past. This Welsh trio released its debut album, *The Big Roar*, last year and proceeded to take the stage at major American music festivals including SXSW, Coachella, Lollapalooza, and our own Outside Lands. Bryan, bassist Rhys Dafydd, and drummer Matt Thomas possess major punch and play-

ful chemistry on stage and make frequent attempts at bringing audiences into their merriment. (Sullivan)

With A Place to Bury Strangers

Through Tues/13, 8 p.m., \$20

Independent

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The group's two releases — the stunning independent debut EP *The Years* (2010) and its recently-released debut LP *The Sideshow Effect* — are full of sleepy, sonic depth, driven by vocalist Denise Nouvion and composer/multi-instrumentalist Evan Abeele's palpable partnership. Abeele crafts delicate, layered arrangements that expertly frame Nouvion's effortless cool, resulting in affecting work that will burrow into your being in a way that is a million miles away from the throwaway photos that clog our timeline. (Daniel Alvarez)

With James and Evander, Sister Crayon

8 p.m., \$12

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The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers

can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

**TOKIMONSTA SEE FRIDAY/9****SUNDAY/11****CHOIR OF YOUNG BELIEVERS**

Led by Jannis Noya Makrigiannis, Choir of Young Believers is an orchestral pop group that's frequently cited as being the equivalent to Fleet Foxes in Denmark. Now a fully fleshed out band (with eight members at last count), the group is set to release its sophomore album, *Rhine Gold*, on March 20 from Ghostly International. Rhine carries on the forward trajectory of sincere, emotionally grand pop established with by 2009's debut *This Is for the White in Your Eyes*, while still showcasing an ever-expansive number of influences, from the Tears for Fears callback on "Patricia's Thirst" to the Neu! beat on "Paralyse." (Prendiville)

With Lime Colony

9 p.m., \$12

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HERE'S LOOKING AT YOU, KIDS

SFIAAFF's youth revolution: now with breakdancing, party-rocking, and pint-sized ninja stars

BY KIMBERLY CHUN
[arts@sfbg.com](#)

SFIAAFF As the mainstream movie industry undergoes a senior moment and tips toward grandfatherly nostalgia, this year's San Francisco International Asian American Film Festival seems to be in the throes of a youth movement. You can trace the growth spurt from Eduardo W. Roy Jr.'s reproduction production line *Baby Factory* and the childhood Xmas fantasy of Kim Sung-Hoon's *Ryang-Kang-Do: Merry Christmas, North!* to Wang Xiaoshuai's coming-of-age snapshot *11 Flowers* and the teen gang wars of Byron Q's *Bang Bang*. A closer look at three — Christopher Woon's Hmong hip-hopper doc *Among B-Boys*, Akira Boch's girl-band indie *The Crumbles*, and Takashi Miike's tot action farce *Ninja Kids* — finds the disparate

troika taking aim at shared themes of bonding and identity.

Among B-Boys gives outsiders an hour-long, respectful immersion in the lives of Hmong breakdancers, here "getting lost" in their impressively athletic moves and speaking for themselves, away from the flinty-eyed filter of *Gran Torino* (2008). In his quest to follow the Velocity/Soul Rivals and Underground Flow crews, Woon takes his camera from Oklahoma to Left Coast exurbia where the kids are attempting to dream with acrobatic handstands, freezes, and crazy-fancy footwork — and finding their efforts rewarded with trophies.

Their triumphs in gritty gyms and community centers are made that much more poignant in the context of their parents' memories of war, displacement, and poverty. The elders' stealth contributions to the CIA's shadowy adventures in

Laos casts a pool of lingering darkness on these hip-hoppers, who are striving to carve out a life for themselves while coping with the unique challenges that the Hmong have encountered in the states. As Joua Xiong, the rare B-girl in the Soul Rivals Crew, explains, "Hmong mean 'the Free,' and that's basically what we are: we don't have a certain country, but we don't really know our original customs because we're so mixed up. We have a lot of Thai, Lao, Chinese in us, and we've been running away so much from people trying to destroy our customs and make us conform with them."

Cast away in a semi-rural Merced, Fresno, and Sacto, these kids appear to be finding another kind of freedom. "It's not just breaking," says Soul Rivals' Kyle Vong. "It's the culture of hip-hop — it's about teaching yourself to understand life in general and

expressing yourself."

The awkward slackers and damaged hipsters of *The Crumbles* seem to be worlds away from the humble, proud B-boys of the Central Valley: theirs is a sun-strafed, paved-over Los Angeles habitat of coffee shops, taco trucks, bookstores, budding filmmakers, and living room-bound band practice. Darla (Katie Hipol) is slouching nowhere fast when her zany, charismatic cool-girl chum Elisa (Teresa Michelle Lee) enters the picture, looking for a place to crash.

Elisa's wacky, erratic, and unreliable, but she's also capable of generating real excitement — and a mean little keytar hook — and the girls' band, the Crumbles, gets off the couch and threatens to get all involved to bust out of their shells. Though director Boch never quite dips into the deep background of his characters' various dysfunctions — the threatened readings of Darla

and Elisa's psychic friend never quite sheds light — the first-time feature filmmaker has a real feel for the drifting, up-for-anything quality of Cali 20-somethings and an appreciation for their highs and lows that makes this familiar, loving, lets-put-on-show-kids update compelling.

With kindred ultraviolence vet Martin Scorsese throwing himself into his own kiddie roller-coaster of a cinematic ride with last year's *Hugo*, it makes some sense that Takashi Miike — whose 2010 *13 Assassins* might have bested both *Ichi the Killer* (2001) and 1999's *Audition* for sheer bloodletting — would enter the children's field with such gusto. Manga fans will appreciate Miike's broadly farcical, spoofy élan with comic book touches — down to the freeze-frame mucus drips, the CGI hatched-background stills denoting way-ramped-up action, and fourth-wall-bust-outs/ pop-up trivia interludes by your "friendly ninja trivia commentator."

Rantaro — your archetypal geek toddler, complete with thick glasses and bad haircut — has left the family farm and been sent off to ninja nursery school to learn all about deadly boomeranging stars, big-headed villains with testicular chins, and ninja master-slash-hair stylists. Does Rantaro, er, find himself amid the rigors of class, attacks from dastardly ninja outfits, and a final challenge that has him literally biting the dust? And does it matter when Miike digs in with such glee to lampoon the samurai genre, and kick up dust with the ankle-nibblers in this insanely comical alternate universe of ninja mini-mes? **SFBG**

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ARTS + CULTURE: FILM

DOCS AND SHOCKS: MORE FROM THE SF INTERNATIONAL ASIAN AMERICAN FILM FESTIVAL

SFIAAFF Documentary fans, prioritize *Give Up Tomorrow*, Michael Collins' probing examination of a high-profile murder case in the Philippines. If the *Paradise Lost* films got your blood boiling, expect to rage even harder at the unbelievably shifty way the events detailed here unfolded.



GIVE UP TOMORROW

As with the West Memphis Three, the crime at *Tomorrow's* heart is horrific: in 1997, two sisters in their early 20s were kidnapped, raped, and murdered. Or were they? Only one body was found, and it was never quite confirmed that the dead woman was actually one of the missing sisters. Of course, that didn't stop authorities (almost all of whom had ties to a local drug lord, who was also connected to the victims' family) from fingering a group of local teens, including Paco Larrañaga — who became the case's main target, despite the fact that dozens of his culinary-school classmates swore he was with them, hundreds of miles from the crime scene, at the time of the alleged murders.

Give Up Tomorrow offers a searing study of a corrupt court system, and the heartbreak that happens when a *cause célèbre* falls victim to the short attention span of the international activist community. Without spoiling all of its twists and turns, know that this story is better than any fictionalized crime drama, and more powerfully wrenching for being true.

Other docs worth checking out include *Mr. Cao Goes to Washington*, an insightful look at the American



MR. CAO GOES TO WASHINGTON

political system via Joseph Cao, who was the first Vietnamese American elected to Congress. But that wasn't the most unique thing about him: he was a Republican, elected amid post-Katrina disarray in one of New Orleans' traditionally African American and staunchly Democratic districts. S. Leo Chiang's film follows Cao as he makes hard choices in the year leading up to his battle for re-

election, including voting first for, then against, President Obama's health care reform bill. (Reason for the switch: he's passionately anti-abortion.) Even if you don't agree with his views, Cao puts a human (and surprisingly honest) face on the great divide between the political parties in this country.

More hopeful is *No Look Pass*, Melissa Johnson's quite enjoyable documentary about first-generation Burmese American Emily Tay, a basketball superstar who turns pro after graduating



NO LOOK PASS

Harvard (eat your heart out, Jeremy Lin), and, oh yeah — happens to be a lesbian. *No Look Pass* also screened at the San Francisco Independent Film Festival, and it's not hard to see why it appeals to a wide range of audiences: Tay is an inspiring figure on the court, and endearingly awkward off it, especially when trying to relate to her deeply traditional parents.

Even more uplifting, and perfectly compressed at 39 minutes, is Lucy Walker's Oscar-nominated *The Tsunami and the Cherry Blossom*, which examines the "beauty and terror" of nature, as perceived by Japanese survivors of the recent earthquake and tsunami — and the spiritual significance of the cherry blossom, which is shown to be a key element in the country's healing process.



THE WOMAN IN THE SEPTIC TANK

Genre fans! *I Am a Ghost*, the world-premiere latest from prolific local H.P. Mendoza (2006's *Colma: The Musical*), starts slowly but — holy ghost! — stick with it, and you'll be shriekingly rewarded. And another recent IndieFest selection, Marlon N. Rivera's satirical *The Woman in the Septic Tank*, returns to delight another wave of crowds with its tale of three ambitious filmmakers (and a hell of a leading lady) determined to make the most popular Filipino movie of all time. Best line: "Fuck Cannes, bro! We're talking Oscars!" (Cheryl Eddy) **SFBG**



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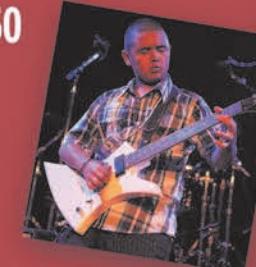
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GEEK LOVE: BEHOLD THE VITA.

VIVA LA VITA

GAMER News of the Vita's death in Japan has been greatly exaggerated. Sony's new handheld console arrived on Japanese shores last November, with meager sales compared to 2005's PSP and even fewer than the much-ballyhooed Nintendo 3DS launch last spring. Analysts were quick to point to the 3DS's disappointing launch as the beginning of the end for dedicated handheld systems, and Sony's comparatively low sales had many pundits patting themselves on the back.

But, unlike Nintendo, Sony seems to have learned that software is as important as hardware. Where the 3DS launched with a sparse game library and hoped to sell units on name recognition and a 3D gimmick, the Vita has arrived with one of the best all-around software launches in recent history. That the hardware is no slouch either indicates we're looking at a winner — if gamers are willing to carry around another gadget.

The Vita is a system for tech geeks. It's got gimmicks and novelties — front and rear cameras, tilt control, and a rear touch pad — but it's the more traditional elements that drive them home. The system is comfortable to hold and has a beautiful OLED front touch-screen. It's quick as a whip, and best of all it's aesthetically pleasing. It's no accident the Vita looks more

like an iPhone than a plastic Speak & Spell. (Yes, that's a dig at the 3DS.)

Additionally, it's a real surprise to see Sony at the forefront of the impending digital revolution. Not only is every Vita game available on a cartridge, it's also available for download — often at a lower price. Flexible pricing is something Sony seems interested in across the board, and it's a development the industry has needed for a while; helping smaller games release at prices related to their stance in the marketplace makes sense.

Early sales reports for the Vita's Western launch currently remain low, but the problem is not with the system. The Vita is slicker and quicker than its big brother, the PlayStation 3, and with the right publishers and a steady pace it could be the handheld we've all been waiting for. Buying the Vita now means banking on the system's potential. Its launch lineup is full of games that are undeniably fun to play, but one could argue they are mere previews of the bigger-and-better experiences the Vita can offer. Whether or not we see those experiences is in the hands of a public that just might be OK with 99-cent iPhone games and 10-minute time-wasters. (**Peter Galvin**) **SEGA**

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CRUISING FOR A BRUIISING

Nauseous Bay Area garage rockers give their all on the high seas

BY ANDRE TORREZ

arts@sfbg.com

MUSIC On my first foray to Florida, I'd be checking into a hotel in Miami's South Beach for a night then immediately embarking on the Carnival Imagination for the second annual Bruise Cruise to Nassau, Bahamas.

Over the next three days I'd witness a pole-dancing waiter, seasick garage rockers, and a bachelorette party that could easily be recognized by excitable shouts of "wooooo!" Indeed, some of this was expected as part of the cruise culture that had mockingly seeped its way into both my reality and that of about 500 others. Together we'd bear witness to what at heart was a music festival where bands, usually in the cruise-ship lounges, gave their all. Apprehensive at first, I was ready to submit to a bizarre and unlikely voyage.

"I'd hug you, but I just barfed all over myself," was the first thing Shannon Shaw said to me from the point of take off. Slightly worse for wear from a late night and pre-party performance where she joined Ty Segall in a cover band called the Togas, she and Segall's drummer Emily Rose Epstein rolled in with instruments and prepared to check in. Later I'd join them for a cafeteria-style lunch and listen rapt during their stories of touring Europe: apparently German prostitutes have turf wars and badass outfits.

The Bay Area presence on the Bruise Cruise was heavy and I was genuinely thrilled to take it all in. Before I could see Thee Oh Sees,

but not before a double rainbow mystically appeared during our safety briefing out on deck, the Dirtbombs had the first crack on the Xanadu Lounge's stage. That's when it hit me.

The first rough waves became apparent. I joined seemingly unlimited punk-rock paparazzi near the front. The entire audience was swaying, but not necessarily to the music. It was every bit as disorienting as a drug experience. The band ripped through its recognizable hybrid of Detroit rock and soul while a pina colada quelled my nerves.

Thee Oh Sees charged through a 45-minute set in typical electrifying fashion and I caught up with band member Brigid Dawson afterward. She said the camaraderie amongst our local music scene was one of her favorite things about it. "We're just lucky. We have a lot of great bands right now. There are a lot of us here," she said.

After confiding to her that I nearly had a panic attack from the vertigo, she recommended fresh ginger or Dramamine. Nonetheless, I was feeling better and it was time to experience what Carnival calls "fine dining."

This was a more overt example of the Bruisers — if not easily identifiable by their tattoos, then by the fluorescent green wrist bands — co-existing with the normals, aka common cruise ship goers, for a unique mealtime experience. Once you managed to get the meal down (I didn't hear too much praise for the fare and my fish was rubbery) before you knew it, T-Pain's "Apple Bottom Jeans" was blaring while the mostly male waitstaff danced suggestively.

Right before this, a call and response announcement was made that, "Whatever happens on the ship, stays on the ship!"

Other highlights included the Bruise Cruise Dating Game, followed by Vockah Redu's request not to label him "sissy bounce" as he got a blow-up doll in a memorable display of athleticism before snagging one of his hair extensions on a stage fixture in a whirlwind



of choreography.

Day two left Bruisers to their own vices for relaxation and an opportunity to explore Nassau. Strange Boys' Philip Sambol, who wears a toga well, and Reigning Sounds' Lance Wille rounded out the aforementioned cover band performing searing renditions of '60s psych nuggets. Fanaticism trumps criticism as I thought their set blew Soft Pack's and Fucked Up's away. I thoroughly enjoyed listening to the Toga's versions of "Helter Skelter," "Teenage Kicks," "96 Tears," and even a Pleasure Seekers cover, of course sung by Shaw.

By Sunday morning we were back on international waters and the waves were noticeable. Quinton hand delivered non-drowsy anti-nausea medication to a fellow rocker. Meanwhile, Miss Pussycat's "Puppets and Pancakes Breakfast" was a hit.

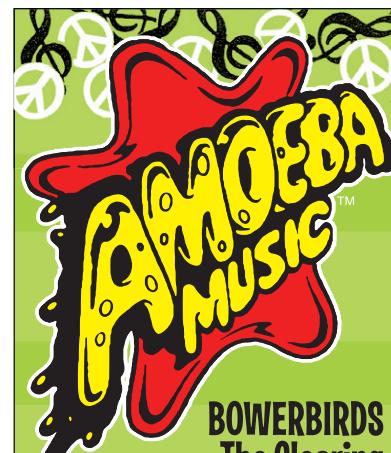
I somehow missed Kyp Malone from TV On the Radio's performance in which he announced Whitney Houston's death. Shortly after, San Francisco's Mikal Cronin took the stage and delivered a solid performance with Segall doing double duty on guitar.

Things reached a fever pitch when an open bar was called during Quinton and Miss Pussycat's energetic set. Then a feather-adorned King Khan & the Shrines followed as the final live act.

In one of the last dance opportunities aboard the ship, Quinton DJ'd a Swamp Stack Dance Party mixing Archie Bell and the Drells' "Tighten Up" with the infectious Bohannon beat.

Three days on a cruise ship is ridiculous enough, but adding the Bruise Cruise to the mix is insane. You meet people, you make friends, but you'll be happy to see your next show back on land. **SFBG**





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ARTS + CULTURE: MUSIC

MIKE HADREAS WINKS HELLO TO HIS DEVOTED FOLLOWERS.



DEEP AROMA

Perfume Genius whips struggle into lo-fi piano pop

BY FRANCES CAPELL

arts@sfbg.com

MUSIC At some point in our lives, we all feel lost or confused, like we're picking up the pieces of our broken selves and trying glue them back together. Rather than surrender, Seattle's Perfume Genius, aka Mike Hadreas, takes these experiences and turns them into art.

Recorded at his mother's house after a battle with addiction, Hadreas' 2010 debut *Learning* (Matador) was an understated, deeply personal collection of lo-fi piano pop songs that earned him critical recognition and a circle of devoted fans.

For his sophomore album, *Put Your Back N 2 It*, also on Matador, Hadreas once again found himself navigating the confusing process of recovery. "That wasn't the plan," he says. "I didn't plan after the first album like, 'ok, now I'm gonna do round two and then I'll make another album.' It just unfortunately worked out like that."

No one was more surprised than Hadreas that *Learning* was so readily embraced, but this time around he wrote with an audience in mind. "At first I was thinking about everyone, and that I had to make something that everyone would like," says Hadreas. "But that was too crippling, so I started thinking about who I wanted to hear the songs, people in my

life that I wanted to make songs for, and kids that wrote me from the first album. I didn't expect to have a career [and] now I feel really purposeful."

It's for this reason, perhaps, that a resolute strength and optimism run through his second batch of songs. "I will carry on with grace / Zero tears on my face," Hadreas sings on "No Tear." There's redemptive healing and an almost gospel quality to *Put Your Back N 2 It*. "I've always been kind of scared of religious or spiritual music because I thought most of the religions weren't going to let me sing with them," he explains.

An openly gay artist, Hadreas tackles subjects that are often absent from the indie music scene. "All Waters," for example, explores internalized homophobia. The video for his gorgeous pop ballad, "Hood," features burly porn star Arpad Miklos grooming and embracing Hadreas. Though the tender clip was widely praised by blogs and magazines, a 15-second ad containing scenes from the video was rejected by YouTube for "promoting mature sexual themes" and being "not family safe."

"I just really didn't get it, to be honest," he says. "The actual ad itself was really sweet and tame. But I think everybody's happy now because way more people saw the ad than if it would have just gone through."

Hadreas is adorably timid when he talks about his music, yet fearless in his approach to songwriting. "Whatever fears I have, when I'm actually doing something I try to get over it, at least for that moment," says Hadreas. "Even if I still struggle with confidence, I try to do that with my daily life and not when I have to make something." Due in large part to studio recording, Hadreas sounds more confident here. His vocals ring out with clarity and his once subdued piano-driven arrangements are lush and expansive.

"Dark Parts," which soars triumphantly over the galloping thump of a bass drum, is the album's most hopeful track. "I will take the dark parts of your heart into my heart," he sings as it concludes. It's a promise that captures the deep connection he shares with fans, who he regularly thanks for the letters they send. "I haven't been very helpful my whole life, really, until this. I was mainly just apologizing for 20 years," he says. "Whatever bullshit I still have, when I read those messages, it makes me remember why I'm doing all the things that I'm doing." **SFBG**

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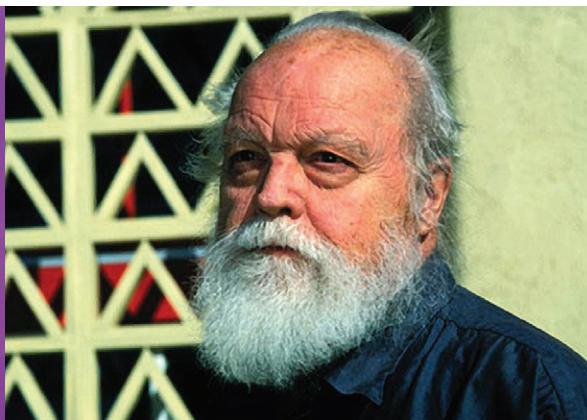
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AGAINST THE GRAIN

SF Symphony's American Mavericks festival returns with visionary rareties

BY MARKE B.
marke@sfbg.com

MUSIC It began as a burbling "Eeep!" It was June 7, 2000; we were in Davies Symphony Hall, in the middle of the second movement of Charles Ives' super-intense *Symphony No. 4* from 1910-1916. Yet despite the whirling maelstrom of that work — imagine three Fourth of Julys at once, in which a vast orchestra overlaps itself with marching band themes, spirituals, dance hall ditties, and children's songs — I could still make out curious sounds coming from the audience behind me. Soon onlookers were shouting out nonsense; one down our row jumped up from his seat. For my part, I felt my shoulders twitch involuntarily, and my partner let out a loud hee-haw guffaw. The memory-triggering dissonance, expertly transmitted through conductor Michael Tilson Thomas, was having a spazzifying physical effect, making us active participants in Ives' chaotic Main Street Parade.

San Francisco has never lacked for excellent performances of works still often classified as "contemporary classical," despite many being a century old. But the first American Mavericks festival, more than a decade ago, did much to elevate San Francisco's status in the cultural world at large. We were at the very edge of the tech bubble, a maverick cultural achievement of its own, of course. Yet not much bold, native art had risen in response to all that "future now" attention and money. The much-hyped Mission School visual art movement was in its infancy, and concerned more with hermetic understatement than Bay reppin' (a nice answer, in its way, to Web 1.0 bombast). Native dance music

forms like turntablism and dirty breaks were being superseded by bland lounge house, hyphy was only hatching, Green Day was over, and literature hadn't yet been Eggered and Chaboned.

The SF Symphony is justly famed for its impeccably polished sound and MTT's cheeky programs pairing classical comfort food with spunky aperitifs. But American Mavericks was pretty damned ballsy for a major symphony — almost a month's worth of edgy, attention-grabbing, well-funded gems from 20th century composers like Ruth Crawford Seeger, George Antheil, Meredith Monk, Duke Ellington, Steve Reich, Frank Zappa, Lukas Foss, and a dozen more. There was a plethora of symphonic reconfigurations and unique instrumentations: an extra brass section blared from the basement for the Ives symphony; audience members brought their own instruments to play along with Terry Riley's ecstatic "In C." At a very materialistic moment, American Mavericks illuminated the wild-eared, transcendentalist spirit of native music while showing the world that SF still had a huge, unfettered freak flag to fly.

American Mavericks is back Thu/8-Sun/18, this time spreading its wings to include Symphony stops in Chicago, Ann Arbor, and Carnegie Hall. And while some have bemoaned fewer and somewhat less ambitious performances on the whole (we're in a recession, after all), there are plenty of pieces to jump up and shout about.

Ives returns, this time with astonishing masterpiece *A Concord Symphony* — I always hear crisp leaves crunch beneath my men-tal feet when this is played. Profoundly quirky enchantress

Meredith Monk is back as well: in a coup of idiosyncrasy, she'll be singing John Cage's *Song Books* with magnificent diva Jessye Norman and experimental champion Joan La Barbara. Later, Hometown hero John Adams will premiere a new work, *Absolute Jest*, as will local techno-influenced composer Mason Bates, with "Mass Transmission." There's loads more packed into a mere 10 days, including pieces from Oakland

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instrument-inventor Harry Patch, San Francisco Tape Music Center founder Morton Subotnick, and Bay Area indigenous music devotee Lou Harrison.

Will it have the same cultural impact? Here we are back in an overconfident tech bubble — and once again our total cultural output seems a bit, well, *blah*. An irony of the social media onslaught is that all this personal expression seems to be quashing true individuality. So we're having a materialist

and conformist moment. A good dose of musical eccentricity from old school visionaries/crazies who turned their backs on the rat race might just do us a world of good. Here's to more "Eeps!" among the bleeps. **SFBG**

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HITS AND MISSES

Nina Haft and Company and Facing East Dance and Music's intriguing, yet uneven, collaboration



BY RITA FELCIANO
arts@sfbg.com

DANCE When choreographers Sue Li Jue and Nina Haft found that they shared a common interest in exploring the body's memory — of personal experience, history, origins — they decided to make a work in which their individual choreographies would take turns on the stage. Thus the problematic *thisplaced* was born.

In the past Li Jue has created beautifully designed dance theater pieces that explored her Chinese American heritage from a decidedly contemporary perspective. She did it poignantly, and often with a sense of humor. Haft's interest in Jewish American history has led her to create theatrically pungent works about writers (Gertrude Stein) as well as gangsters (unnamed, though their stories are well known). Additionally, she has quite successfully examined the theatrical potential of specific locations, cemeteries and docks among them.

thisplaced is an intriguing, perhaps even fun idea in terms of rethinking presentational formats. It certainly is something that theater artists, dancers, among them, increasingly examine. Yet I don't think this one flew.

For one thing, the 75-minute evening consisted primarily of duets and trios. Though some of them were finely chiseled, more rhythmic variety was needed. Also lacking, I felt, was a sturdier thread that held the individual dances together

beyond their place in the lineup. After all, the perspectives by these choreographers are different.

Why, for instance, would a sardonic duet about the wreckage life has inflicted on a woman's face be followed by a trio about happy Chinese adoptees? Misfortune vs. happiness? Or an encounter between two men be preceded by a woman's observations about her mother? Because both vignettes involved memory?

I would like to see *thisplaced* again as two halves of the same program, with perhaps a rethinking of some the dances and some additional material. Conventional as that might be, it might strengthen the focus on the commonality and difference between the two choreographers.

Haft's dynamic interpretations of Britta Austin's gutsy prose certainly warrant additions. The mostly gestural language (for the mouth) of *Bite Marks* — performed by Jill Randall and Amanda Whitehead — infused a macabre sense of humor on the process of rotting while alive. In *Trouble*, the mysterious and ever so elegant dancing by Pailing Kao provided a foil to her sturdier "daughter" Sarah Keeney.

Flesh, Taste, Fiction started on a note of voyeurism but quickly grew into an obsessively meaty mating à trois. *Let You Go*'s desperate fierce struggle between Carol Kueffer and Lisa Bush left one of them "dead," the other one just about.

Haft's misjudgment was in entrusting one of Austin's texts

to a student group. Some of these performers may eventually become dancers. At this point, they belong in a studio setting.

Li Jue's *Half the Sky*, a pastoral tribute to unwanted Chinese girls who have been adopted abroad, was cloying. It's almost impossible for adult women to suggest the happiness and frolicking quality of childhood. If the choreography was supposed to recall some of the more naïve perspectives of Chinese folk dancing for women, it didn't work.

The Lost and Found looked as murky as Ian Winter's accompanying video. It featured a quartet of women arriving from different directions, coalescing into a pile of bodies and splitting into double duets. Linnea Snyderman was carried aloft, and Frances Sedayao rolled over everybody (side note: Sedayao danced in four of the nine selections — what a treat she was). More eminently legible was the nightmarishly dramatic and excellently danced duet *Remember Me?* for Masataka Aita and Nhan Ho. Aita at first seemed like a pesky intruder into Ho's life. But he became the leech, or perhaps the incubus to the increasingly desperate Ho. At the end both seemed destroyed.

Not What She Seams started as a fine solo at last year's WestWave Dance Festival. It now has expanded into an equally fine quintet which also sings. Huge bolts of fabric became the means by which these "seamstresses" expressed their anger and desperation, but also their resilience and hope. **SFBG**

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LADY JAYE BREYER P-ORRIDGE AND GENESIS BREYER P-ORRIDGE IN *THE BALLAD OF GENESIS AND LADY JAYE*. | PHOTO COURTESY OF ADOPT FILMS

TOGETHER FOREVER

The Ballad of Genesis and Lady Jaye's Marie Losier on documenting devotion

BY NICOLE GLUCKSTERN

arts@sfbg.com

FILM It's hard to imagine taking on the controversial subject of genre-defying performance artist and musician Genesis Breyer P-Orridge and finding a hitherto-unexploited angle of approach — but Marie Losier's delicate filmic collage of an artist as an elder pandogene is full of whimsy and surprise. Losier's portraits in film of other counterculture figures, most notably both Mike and George Kuchar, helped shape her into the ideal candidate to tackle filming P-Orridge and her late, great life partner, Lady Jaye Breyer P-Orridge, over the course of several years, documenting their partnership and their pandrogeny project for posterity.

SFBG There's a whole backstory about how you two met, that you stepped on Gen's foot at a party, but how did the relationship develop from there?

Marie Losier It was immediate in the sense that I had seen Genesis reading poetry and songs with Thee Majesty [the night before]. I was kind of shy, and I said, "I really loved what you did," and she looked at me with her big smile and her gold teeth appeared — and I was like, "Wow, that's beautiful!" And we just spoke shortly but it was very tender and I felt it was very unusual because of the coincidence of timing, and she said, "You can write

to me," and gave me her card, and I emailed her. That was the beginning, for me, of a great adventure. I had no idea about the pandrogeny project except that I was discovering [Genesis and Jaye's] resemblance and their love, and that's when I started filming, without knowing that this would become the main subject.

SFBG How much of the film is your footage?

Losier The only archival footage was this tiny minute of William Burroughs, one minute of Gen in Throbbing Gristle, and this really great footage of Coum Transmission where Gen is really young. Then, the archive of [P-Orridge's children] Genesse and Caresse singing "Are You Experienced?", and a little tiny image of Jaye performing when she was much younger in New York City.

SFBG That moment when they are in the alley, dressed up in leather, and Gen has the little Hitler mustache?

Losier Sorry, yes, this is footage that Bruce LaBruce gave me. That was interesting because I would not have staged that, but it showed Jaye in a way that I didn't have.

SFBG One thing that strikes me is that there's quite a large chunk in the middle in which Jaye does not appear. I wonder if you had originally intended to interview her more about her past and her art?

Losier Yes, but Jaye was a lot more shy, or a lot more fleeting in front of the camera, so I spent more time, in a way with Gen. But even if you don't see her as much in the film, she's very present. S/he never dies because even to the end she's still there, and also you feel her in the atmosphere all the time through the film. But it's true I had less footage of Jaye, and it was only when s/he passed away that I realized I didn't have enough to make her own full story, but in a way that also made sense. She was very kind but also kind of wild, more secretive than Gen, so it also corresponded to her personality.

SFBG Were you ever intentionally trying to go for a cut-up feeling or technique while you were filming the film, or trying to shape it?

Losier To be totally honest, it's really the way I edit. If you see my short films, they are all made this way because they are all shot with non-sync sound, 16mm, three-minute rolls of film ... so it's already a collage. I also always mix between the surreal aspect of tableau vivant, and the construction of daily life. I think with Gen and Jaye I found the symbiosis of the perfect cut-up couple to match how I work, and how I build a story. **SFBG**

THE BALLAD OF GENESIS AND LADY JAYE
opens Fri/9 in Bay Area theaters.

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the twilight sad.



MICAH/P. HINSON

THURSDAY, MAR 8

Z THE VELVET TEEN



SATURDAY, MAR 9

WILLIAM FITZSIMMONS

DENISON WITMER

SATURDAY, MAR 10



FRIDAY, MAR 16

DJ QUESTLOVE

DJ MARK DIVITA

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feat. BIG BROTHER & THE HOLDING COMPANY,
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Fri, March 9 Grateful Dead Homage THE AMERICAN BEAUTY PROJECT

feat. Ollabelle, Catherine Russell,
David Mansfield & Jim Lauderdale

Fri, March 9 - 10:30pm in The Lounge

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Catherine Russell & Jim Lauderdale

Sun, Mar 11 Jazz without borders LUA HADAR w/TWIST

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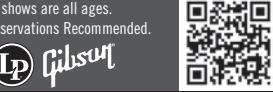
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Fri, Mar 16 GREG ADAMS & EAST BAY SOUL

Sat, Mar 17 TITO Y SU SON DE CUBA

All shows are all ages.
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ARTS + CULTURE: NIGHTLIFE



XXXY COMES TO LIGHTS DOWN LOW.

KNOCK THREE TIMES

BY MARKE B.

marke@sfbg.com

SUPER EGO Hey ya'll, here are some primo parties I'm digging this week — remember to tap-tap-tap on the second stall door to the left and say, "Hi!" Just a wee reminder: for a lot more insanity, hit up www.sfbg.com/nightlife2012 where you'll find a huge list of my favorite weekly and monthly parties. Hi!

AS I LIKE IT

Lovely As You Like It techno party crew co-founder Jeremy Bispo's birthday means he gets his pick of talent: hard-driving Minneapolis minimal tech-soul jock DV\$1, jazzy Israeli duo JuJu & Jordash, Carlos Souffront, MossMoss, Rich Korach. After party starts at 6am at 222 Hyde.

Fri/9, 10pm-5:30am, \$10-\$15, \$5 all night for Pisces. Beatbox, 314 11th St., SF. www.ayli-sf.com

BEAUTIFUL SWIMMERS

Canny duo give disco and rare groove samples a hallucinatory '90s feel that sometimes borders on sexily slowed-down tribal house, sometimes worm-hole disco. Sapphire Slows, Magic Touch, and DJ Pickpockets round off the latest Donuts Party (yes there are donuts!) lineup.

Fri/9, 9 p.m.-3am, \$10. Public Works, 161 Erie, SF. www.publicsf.com

EATS EVERYTHING

Bristol, UK's Daniel Pearce really did eat everything with last year's delicious and ubiquitous "Entrance Song" that welded tech-house to bass drops, with a canny Maxwell bedroom-soul sample floated atop. Unsurprisingly, SF's like-minded dirtybird label signed him right away. here's his local debut.

Fri/9, 10 p.m., \$15-\$20. Monarch, 101 Sixth St., SF. www.monarchsfsf.com

TASTE

Salsa dancing, food trucks, Dogpatch love? Heck yes. This new weekly at cafe Cocomo offers salsa and bachata dance

lessons, food tastings, and live music — the kickoff features salsa band Avance and some fiery flamenco on the huge back patio. Very summery. This party has a lot going on, so check out the website below for more details.

Fri/9 and every Friday, 6:30 p.m., \$15. Cafe Cocomo, 650 Indiana, SF. www.tastefridays.com

BRENDAN MOELLER

As noted above, 222 Hyde has reopened its doors after an extensive remodel (more about that after I black out there a couple times). New party series Realtime focuses on live electronic performances: this hot bearish dub techno South Africa-via-NYCer kicks it off. Sat/10, 9 p.m., \$10 before 11pm, \$15 after. 222 Hyde, SF. Facebook: 222 Hyde

DJ LENGUA

Heavy contemporary cumbia vibes from the LA remixer and producer, bassed-up with dub effects and hot sonic surprises. He's at the monthly Tormenta Tropical joint bringing some Latin heat to your cusp of spring.

Sat/10, 10 p.m., \$10. Elbo Room, 647 Valencia, SF. www.elbo.com

MURK

Revered '90s house duo and record label owners ("Reach For Me," "If You Really Want Someone") hits the *huuuge* Arts & Beats party with 50+ local artists, plus DJs David Harness, Chris Lum, Adnan Sharif, and an artful ton more.

Sat/10, 3pm-3am (dancing starts at 9pm), \$15. Terra Gallery, 511 Harrison, SF. www.tinyurl.com/artsandbeats

XXXY

Big up some bouncy UK bass that flirts with juke and rave from this Manchester young'un. He'll be at the raucous Lights Down Low monthly with footwork heartthrob Kingdom and residents Richie Panic, Sleazemore, Joaquin Bartra, and more.

Sat/10, 9:30pm-3am, \$7-\$10. Public Works, 161 Erie, SF. www.publicsf.com **SFBG**

MUSIC LISTINGS

FOR MORE MUSIC CONTENT VISIT
SFBG.COM/NOISE



ELECTRIC JELLYFISH PLAYS EL RIO SAT/10.

Music listings are compiled by Emily Savage. Since club life is unpredictable, it's a good idea to call ahead or check the venue's website to confirm bookings and hours. Prices are listed when provided to us. Visit www.sfbg.com/venue-guide for venue information. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 7

ROCK/BLUES/HIP-HOP

Foreign Cinema, Tito Ramsey, Elle Nino Brick and Mortar Music Hall. 9pm, \$7-\$10.
Horde and the Harem, Archaeology, Bitter Honey's Elbo Room. 9pm, \$7.
Hyde Street Band, Black Dreams El Rio. 9pm, \$3.
Korallreven, Giraffage, Finally Boys Independent. 8pm, \$15.
La Sera, Cold Showers, Swiftumz Rickshaw Stop. 8pm, \$10-\$12.
Mean Jeans, Guantanomo Baywatch, Primitive Hearts, Wrong Words Thee Parkside. 8pm, \$7.
One Way Station Boom Boom Room. 8pm, \$5.
JC Rockit vs. Rome Balestrieri Johnny Foley's Dueling Pianos. 9:30pm.
Terry Savastano Johnny Foley's. 9pm, free.
Seshen, Candace Roberts 50 Mason Social House, SF; www.50socialmasonhouse.com. 7pm, free.
Soja, Gentleman and the Evolution, Anuhea Fillmore. 8pm, \$27.50.
Swahili, Blonde Stranger, Feelings Hemlock Tavern. 9pm, \$6.

JAZZ/NEW MUSIC

Cat's Corner with Nathan Dias Savanna Jazz. 9pm, \$10.
Chris Amberger Trio and Jazz Jam Yoshi's Lounge. 6:30pm, free.
Cosmo AlleyCats Le Colonial, 20 Cosmo Place, SF; www.lecolonialsf.com; 7-10pm.
Dink Dink Dink, Gaucho, Michael Abraham Amnesia. 7pm, free.
Greg Gotelli Quartet Medjool, 2522 Mission, SF; www.medjooolsf.com. 6-9pm, free.
"Lucie Arnaz: Latin Roots" Razz Room. 8pm, \$45.
Orquesta La Moderna Tradicion Yoshi's. 8pm, \$8.
Ricardo Scales Top of the Mark, 999 California, SF; www.topofthemark.com. 6:30pm, \$5.

FOLK/WORLD/COUNTRY

"Dom Pah POW" Verdi Club, 2424 Mariposa, SF; www.savekusf.org. 7pm, \$10. Save KUSF benefit polka party with Deutscher Musikverein, and Big Lou.

DANCE CLUBS

Anti/Life: New Industrial Dance Cafe Du Nord. 9:30pm, \$8.
Booty Call Q-Bar, 456 Castro, SF; www.bootycal-livedays.com. 9pm. Juanita MORE! and Joshua J host this dance party.
Coo-Yah! Som., 2925 16th St, SF; (415) 558-8521. 10pm, free. DJs Daneekah and Green B spin reggae and dancehall with weekly guests.
KUSF-in-Exile DJ Night Monarch, 101 Sixth St, SF; www.savekusf.org. 5:30pm. With DJ Ewyn Stevyn.
Mary Go Round Lookout, 3600 16th St, SF; www.lookoutsf.com. 10pm, \$5. Drag with Suppositori Spelling, Mercedez Munro, and Ginger Snap.
Megalatilica Fiddler's Green, 1333 Columbus, SF; www.megalatilica.com. 7pm, free. Heavy metal hangout.
Vespa Beat Bliss Bar, 4026 24th St, SF; www.blissbarsf.com. 9pm, free. MSK.fm spins rare-grooves, electroswing, and boogie.

THURSDAY 8

ROCK/BLUES/HIP-HOP

Andrew Jackson Jihad, Laura Stevenson and the Cans, Roar Bottom of the Hill. 9pm, \$12.

ROCK/BLUES/HIP-HOP

Bela Fleck & the Flecktones Regency Ballroom. 8pm, \$32.50-\$45.50.
"Harvey Mandel Birthday Bash" Biscuits and Blues. 8 and 10pm, \$22. With Nick Gravenites and Barry Goldberg.
"International Women's Day Concert" Yoshi's. 8pm, \$45. With Big Brother & the Holding Company, Pamela Parker, Nonstop Bhangra, and more.
Jeff vs. Rome Balestrieri Johnny Foley's Dueling Pianos. 9:30pm.
John Lawton Trio Johnny Foley's. 9pm, free.
Last Ambassadors, Acacia, Miles County Red Devil Lounge. 9pm, \$8.
Erica Sunshine Lee, Chi McClean, Windy Hill Cafe Du Nord. 8:30pm, \$12-\$15.
Liz O Show, Craig Browning 50 Mason Social House, SF; www.50masonsocialhouse.com. 7pm, free.
Lonesome Jugtown Pirates, Howdy! Brick and Mortar Music Hall. 9pm, \$7-\$10.
Punch Brothers, Aoife O'Donovan Fillmore. 8pm, \$25.
Spider Heart Radius Cafe, 1123 Folsom, SF; www.radiussf.com. 9pm, free.
Tortured Genies, Curious Mystery, Grace Sings Sludge Hemlock Tavern. 9pm, \$7.
Twilight Sad, Velvet Teen, Micah P. Hinson Independent. 8pm, \$15.
Twin Atlantic, Soft White Sixties, popscene DJs Rickshaw Stop. 9:30pm, \$8-\$10.

JAZZ/NEW MUSIC

Stompy Jones Top of the Mark, 999 California, SF; www.topofthemark.com. 7:30pm, \$10.
Tom Lander & Friends Medjool, 2522 Mission, SF; www.medjooolsf.com. 6-9pm, free.
Last Ambassadors, Acacia, Miles County Red Devil Lounge. 9pm, \$8.
Grant Levin Yoshi's Lounge. 6:30pm, free.
"Lucie Arnaz: Latin Roots" Razz Room. 8pm, \$45.

FOLK/WORLD/COUNTRY

Twang! Honky Tonk Fiddler's Green, 1330 Columbus, SF; www.twanghonkytonk.com. 5pm. Live country music, dancing, and giveaways.

DANCE CLUBS

Afrolicious Elbo Room. 9pm, \$. With DJ/host Pleasureman and guest DJ Said spin Afrobeat, Tropicália, electro, samba, and funk.
Get Low Som., 2925 16th St, SF; (415) 558-8521. 10pm, free. Jerry Nice and Ant-spin Hip-Hop, 80's and Soul with weekly guests.

Intel Presents: Sticky K, Daims & ChriSupreme, MPH Public Works. 9pm, free before 10:30pm, \$5 after.

Lions, Tigers, and Queers Underground SF. 10pm-2am, \$3. Indie, Electro, and House dance party with resident DJ Becky Knox and special guests.

Thursdays at the Cat Club Cat Club. 9pm, \$6 (free before 9:30pm). Two dance floors bumpin' with the best of 80s mainstream and underground with DJ's Damon, Steve Washington, Dangerous Dan, and guests.

Tropicana Madrone Art Bar. 9pm, free. Salsa, cumbia, reggaeton, and more with DJs Don Bustamante, Apocolypto, Sr. Saen, Santero, and Mr. E.

FRIDAY 9

ROCK/BLUES/HIP-HOP

Apparat (Full Live Band) 1015 Folsom. 10pm, \$15-\$20.
Barn Owl, Date Palms, Ensemble Economique Lab, 2948 16th St, SF; www.thelab.org. 8pm, \$7-\$15.
Big Light, Flowmotion is the True Spokes, Current Swell Brick and Mortar Music Hall. 9pm, \$7-\$10.
Body & Soul Johnny Foley's. 9pm, free.
Counting Crows, Tender Mercies Slim's. 9pm, \$45.
Crazies Will Destroy You, Shotgun Break, Hi-Tones Hemlock Tavern. 9:30pm, \$6.

Crocodiles, Bleeding Rainbow, Terry Malts Rickshaw Stop. 9pm, \$12.
Dumpstaphunk, Papa Grows Funk Independent. 9pm, \$25.

Fast Times, Wonder Bread 5 Red Devil Lounge. 8pm, \$15.

Foreverland, Live Wire Bimbo's. 9pm, \$22.

Daryl Hance Connecticut Yankee, 100 Connecticut, SF; www.theyankee.com. 10pm, \$5.

John Lee Hooker Jr. Biscuits and Blues. 8 and 10pm, \$22.

Invaded By Unicorns Public Works. 9pm, \$10. Charlie the Unicorn art car fundraiser with Pumpkin, Whitenoise, and more.

Daniel Krass, Rome Balestrieri, Greg Zema Johnny Foley's Dueling Pianos. 9pm.

Jason Movich & Friends Giordano Bros., 303 Columbus, SF; www.jasonmovich.com. 9pm, free.

Points North, Full On Flyhead, Seth Chapla, Bad Boy Eddy Great American Music Hall. 9pm, \$14-\$18.

Railroad Earth, Greensky Bluegrass Fillmore. 9pm, \$25.

Sioux City Kid, Tiny Television, Erin Brazill and the Brazillionaires Cafe Du Nord. 9:30pm, \$10-\$12.

Tumbleweed Wanderers, Guy Fox, Fox & Woman Bottom of the Hill. 9pm, \$10.

JAZZ/NEW MUSIC

American Beauty Project Yoshi's. 8pm, \$32; 10pm, \$28. With Ollabelle, David Mansfield, Jim Lauderdale, and Catherine Russell.

Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.

Black Market Jazz Orchestra Top of the Mark, 999 California, SF; www.topofthemark.com. 9pm, \$10.

Broken Strings Yoshi's Lounge. 6pm, free.
"Lucie Arnaz: Latin Roots" Razz Room. 8pm, \$45.

ToKiMONSTA, DiBiA\$e, Knxwledge, Flying Skulls Yoshi's Lounge. 10:30pm, \$20.

FOLK/WORLD/COUNTRY

Taste Fridays DanceSF, 650 Indiana, SF; www.tastefridays.com. 7:30pm, \$15. Salsa lesson, dancing, live Latin band.

DANCE CLUBS

Blow Up: Felix Da Housecat DNA Lounge. 10pm, \$18.50-\$20. Electro and house with Felix Da Housecat, resident DJ Jeffrey Paradise, and guests.

Bombshell Betty and her Burlesqueeters Elbo Room. 9pm, \$15. With live music by Los Shimmy Shakers and Fromagique.

Donuts Public Works. 9pm. With Beautiful Swimmers, Sapphire Slows, Haceteria, and Magic Touch.

Indie Slash Amnesia. 10pm. With DJ Danny White.

Joe Lookout, 3600 16th St, SF; www.lookoutsf.com. 9pm. Eight rotating DJs, shirt-off drink specials.

Old School JAMZ El Rio. 9pm. Fruit Stand DJs spinning old school funk, hip-hop, and R&B.

Paris to Dakar Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembé.

Pledge: Fraternal Lookout. 9pm, \$3-\$13. Benefiting LGBT and nonprofit organizations.

Bottomless kegger cups and paddling booth with DJ Christopher B and DJ Brian Maier.

SATURDAY 10

ROCK/BLUES/HIP-HOP

Baby and the Luvies Amnesia. 7pm, \$5.

Rome Balestrieri, Greg Zema, Randy Johnny Foley's Dueling Pianos. 9pm.

Roem Baur Apple Store, One Stockton, SF; (415) 392-0202. 3pm, free.

Blue Note Rendezvous, Todd Morgan & the Emblems 50 Mason Social House, SF; www.50socialmasonhouse.com. 7pm, free.

Counting Crows, Tender Mercies Great American Music Hall. 9pm, \$45.

William Fitzsimmons, Denison Witmer Independent. 9pm, \$20.

Grave Babies, Permanent Collection, Chasms Hemlock Tavern. 9:30pm, \$7.

Hank IV, Electric Jellyfish, Mike Donovan, Carlton Melton El Rio. 9pm, \$7.

Hot Lunch, Glitter Wizard, Lecherous Gaze, Knifey Spoony Thee Parkside. 9pm, \$6.

Nekfeh Red Devil Lounge. 8pm, \$20.

Rod Piazza & the Mighty Flyers Biscuits and Blues. 8 and 10pm, \$22.

Quill Bender's Bar. 10pm, \$5.

CONTINUES ON PAGE 28 >>

**HAPPY HOUR T-F
5-8PM
\$3 WELL/DRAFT
\$5 BLOODY MARY & FRY BREAD
W/ ROCKY TREE
M/W/F/SAT**

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**7PM RED HOT BURLESQUE \$5-10
8PM OMGI! KARAOKE NOS- FRONT ROOM
9PM HYDE STREET BAND, BLACK DREAM (ROCK) \$3**

THURSDAY, MARCH 8

**5PM THE GREAT GRANDFATHER CLUB
INDIE GOGO & ARTIST LAUNCH
8PM GO DEEP: LET'S WRESTLE**

FRIDAY, MARCH 9

**5:30PM FREE OYSTERS ON THE HALF SHELL
6PM DJ'S CARMEN & MIRANDA AT THE EL RIO
FRUIT STAND (FUNK/DISCO/POP) TILL 2AM NOS**

**7:30PM 9PM RED HOT BURLESQUE \$5-10
9PM OLD SCHOOL JAMZ - OLD SCHOOL FUNK,
HIP HOP, OLDIES R&B NOS**

SATURDAY, MARCH 10

**9PM SEXPISTOLWHIP
DJ JAMES GIGANTOR SPINS PUNK, NEW WAVE,
INDIE, GOTH & ROLL NO COVER FRONT ROOM**

**9PM HANK IV, ELECTRIC JELLYFISH,
MIKE DONOVAN (SIC ALPS),
CARLTON MELTON (PSYCH / BLUES / ROCK) \$7**

SUNDAY, MARCH 11

**3PM SALSASUNDAYS RETURN!
MONDAY, MARCH 12**

**7PM SEEMSO, HOTEL EDEN,
THE BEGGARS WHO GIVE (INDIE / SOUL)
\$1 PBR/\$2 WELL DOLLAR DAY, ALL DAY**

**9PM RADICAL VINYL - DJ'S SPIN
FUNK-HIPHOP, OLDIES+PUNK! NOS**

TUESDAY, MARCH 13

**5PM 64 MARGARITAS ALL NIGHT!
ANTARCTICA (FILM SCREENING), IN LETTER
FORM, LIGHTS BECOME STARS, THANK
YOU ROSEKIND (INDIE) \$7
8PM ALL STAR JAM WITH LOS TRAINWRECK,
NOS EVERY 2ND TUE**

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**WED Mar 7
9pm
\$6**
**SWAHILI
Blonde Stranger
Feelings**

**THU Mar 8
9pm, \$7**
**TORTURED GENIES
The Curious Mystery (K)
Grace Sings Sludge
(Grace from The Sandwitches)**

**FRI Mar 9
9:30pm, \$6**
**THE CRAZIES WILL DESTROY YOU
The Shotgun Break
The Hi-Tones (Austin)**

**SAT Mar 10
9:30pm, \$7**
**GRAVE BABIES (Seattle)
Permanent Collection
Chasms**

**SUN Mar 11
9pm, \$6**
**BOTTOM
Backwoods Payback (PA)
Disastronaut**

**MON Mar 12
EARLY
7pm, \$5
LATER
10PM FREE**
**COMEDY SUPERPAC
with W. Kamau Bell, Nato Green, and special guests**

PUNK ROCK SIDESHOW

**TUE Mar 13
9pm, \$6**
**GRANDMA'S BOYFRIEND
Pink Films
The Broonies**

**WED Mar 14
9pm, \$7**
**RECARDIACS FLY
PG13
Surplus 1980**

**THU Mar 15
9pm, \$6**
**TIED TO THE BRANCHES
The Yes Go's
Der Spazn (Sacramento)**

**FRI Mar 16
9:30pm, \$7**
**SHROUDED STRANGERS
Range of Light Wilderness
Sad Vicious**

UPCOMING: Get Dead, Alabaster Cloud, Feedtime (Australia), Comedy SuperPac with W. Kamau Bell and Nato Green, Dustin Wong (Thrill Jockey), Woodsman, Dimples, Outer Minds (Hozac), Wrong Words, Cast Iron, Howler (Rough Trade)

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MUSIC LISTINGS

SATURDAY/10

CONT>>

Railroad Earth, New Monsoon Fillmore. 9pm, \$25.
Red Elvises Cafe Du Nord. 9pm, \$20.
Seeking Empire, Trophy Fire, Water and Bodies Bottom of the Hill. 9:30pm, \$10.
Slow Club, Signals, Y La Bamba Brick and Mortar Music Hall. 9pm, \$9-\$12.
Tall Shadows Johnny Foley's. 9pm, free.
Underscore Orkestra Amnesia. 9pm, \$5.
Voodoo Saints, Black Caucus Thee Parkside. 3pm, free.
Saul Williams, CX Kidtronik Slim's. 9pm, \$22.

JAZZ/NEW MUSIC

Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.

Bottom of the Hill

WEDNESDAY 7 8:30 pm doors • SOLD OUT
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LAURA STEVENSON AND THE CANS
ROAR

FRIDAY 9 8:30 pm doors • \$10 AA
TUMBLEWEED WANDERERS
GUY FOX
FOX & WOMAN

SATURDAY 10 8:30 pm doors • \$10/12/21+
SEEKING EMPIRE
THE TROPHY FIRE
WATER AND BODIES

SUNDAY 11 8:30 pm doors • \$12 AA
CHOIR OF YOUNG BELIEVERS
 from Copenhagen, Denmark (album out on 3/20)
LIME COLONY

MONDAY 12 8:30 pm doors • \$FREE/21+
BARGAIN BASEMENT
JACKAL FLEECE • ARMS & LEGS
SURF SHIT • JUNKDRAWER

TUESDAY 13 8PM DOORS • \$8 AA
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BITE
POOR LUCKIES

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The Y Axes
Snipers!
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 New Year Sun Bear

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MegaFlame
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"Bay Area Harmony Sweepstakes A Cappella Festival" Palace of Fine Arts, 3301 Lyon, SF; www.harmony-sweepstakes.com. 8pm, \$24. With Continuum, Gimme 5!, House Blend, and more.
Charles Unger Experience Yoshi's Lounge. 6:30pm, free.
Four Bags Red Poppy Arthouse. 8pm, \$15.
Dave Hollister Yoshi's. 8pm, \$36; 10pm, \$32.
"Lucie Arnaz: Latin Roots" Razz Room. 8pm, \$45.
Lynne Arriale Trio Yoshi's. 8pm, \$20.
Marcus Shelby Trio Herbst Theatre, 401 Van Ness, SF; www.sfjazz.org. 11am, \$5-\$10. Family matinee.
Toots Thielemans, Kenny Werner & Oscar Castro-Neves Herbst Theatre, 401 Van Ness, SF; www.sfjazz.org. 8pm, \$25-\$65.

FOLK/WORLD/COUNTRY

Saturday Night Salsa Ramp, 855 Francois, SF; www.facebook.com/theramps. 5:30pm, \$10.
"Ukrainian Concert Honoring 198th Anniversary

of Taras Shevchenko" Ukrainian Orthodox Church Hall, 345 Seventh St, SF; (415) 330-0905. 5pm, \$5-\$10.

DANCE CLUBS

Boogie SF: Good Vibrations DNA Lounge. 9pm, \$10-\$20. With resident DJ Robin Skouteris, Smash-Up Derby, and Boogie DJs Adrian and Dada.
Club Gossip Cat Club. 9pm, free before 9:30pm, \$5-\$8 after. With VJs Shon, Low Life, Damon, and more.
Cockblock Rickshaw Stop. 10pm, \$5-\$10. With Natalie Nuxx, DJ Andre.
Inferno Harlot, 46 Minna, SF; www.infernodances.com. 6-10pm, \$10. Mustache party for women with DJ Rockaway.
Murk Terra Gallery, 511 Harrison, SF; Facebook: Arts&Beats with MURK. 3pm-4am, \$20-\$25. Arts&Beats art show with DJs Ralph Falcon, Oscar G, David Harness, and more.
Paris to Dakar Little Baobab, 3388 19th St, SF;

(415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembé.

Tormenta Tropical Elbo Room. 10pm, \$5-\$10. With resident DJs Shawn Reynaldo and Orol1, special guest DJ Lengua.

SUNDAY 11

ROCK/BLUES/HIP-HOP

Bottom, Backwoods Payback, Disaströid Hemlock Tavern. 9pm, \$6.
Choir of Young Believers, Lime Colony Bottom of the Hill. 9pm, \$12.
Malacates Trebol Shop Brick and Mortar Music Hall. 9pm, \$15-\$18.
Scarlett Fever DNA Lounge. 1-9pm, \$15. Psychobilly, rockabilly, punk, and rock with Three Bad Jacks, Tombstone Brawlers, Cash Prophets, and more.

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SILK-E (THE COUP)

SAT 3/10

6PM THE DIGITOUR

10PM REGGAE GOLD



MON 3/12

DUETS:
MESHELL
NDEGEOCELLO
 AND
CHRIS BRUCE



TUE 3/13

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WED 3/28

OZOMATLI



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Violent Vickie, San Cha @ Musique Gang Bang Stud. 10pm. With DJs Tori, Knoxin.'

Underscore Orkestra Amnesia. 9pm, \$5.

Yellow Monsters, Crying Nut, 3rd Line Butter Cafe Du Nord. 9pm, \$12.

JAZZ/NEW MUSIC

Ken Berman, Kai Eckhardt Duo Bliss Bar, 4026 24th St, SF; www.blissbarsf.com. 4:30-730pm, \$10.

Myrna Del Rio Bliss Bar, 4026 24th St, SF; www.blissbarsf.com. 4:30-7:30pm, \$10.

"Lucie Arnaz: Latin Roots" Razz Room. 7pm, \$45.

Ricardo Scales Yoshi's. 7pm, \$22.

Ben Stolorow Yoshi's Lounge. 6pm, free.

James "Blood" Ulmer Herbst Theatre, 401 Van Ness, SF; www.sfjazz.org. 7pm, \$30-\$50.

FOLK/WORLD/COUNTRY

Bernal Hill Players Community Music Center,

Make-Out Room



WED 3/7 7:30PM \$8
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THU 3/8 7:30PM \$10 SPECIAL EARLY SHOW!
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 KOALA • LATEEF THE TRUTH SPEAK • MICRO MTNS

MON 3/13 7PM \$10

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 ALVIN ORLOFF • STACY BIERLEIN • MARK
 SUNDEEN • MILES K. CHARLES SOMMER •
 HOT GUYS W/ BABY ANIMALS

9:30PM NO COVER!

HOME TOWN HI-FI
 W/ DJ HOMETOWN HI-FI & DJ WAX WAVES

REGGAE, ROCK STEADY, ROOTS, SOUL

TUE 3/14 30PM NO COVER!
LOST & FOUND
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MUSIC LISTINGS

544 Capp, SF; www.sfcmc.org. 8pm, \$10-\$15.
Alex Jimenez, Lily Holbrook 50 Mason Social House, SF; www.50socialmasonhouse.com. 7pm, free.
Twang Sundays Thee Parkside. 4pm, free. With Porkchop Express.

DANCE CLUBS

Batcave Club 93, 93 9th St, SF 10pm, \$5. Death rock, goth, and post-punk with Steeplerot, XChrisT, Necromos and c-death.
Dub Mission Elbo Room. 9pm, \$6. Dub, dubstep, roots, and dancehall with DJ Sep, Vinnie Esparza, and Taal Mala.
Jock Lookout, 3600 16th St, SF; www.lookoutsf.com. 3pm, \$2. Raise money for LGBT sports teams while enjoying DJs and drink specials.
La Pachanga Blue Macaw, 2565 Mission, SF; www.thebluemacawsf.com. 6pm, \$10. Salsa dance party with live Afro-Cuban salsa bands.



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MONDAY 12

ROCK/BLUES/HIP-HOP

Brian Bergeron Johnny Foley's. 9pm, free.
Toshio Hirano Amnesia. 9pm.
Jackal Fleece, Junkdrawer Bottom of the Hill. 8:30pm, free.
Joy Formidable, A Place to Bury Strangers Independent. 8pm, \$20.
Kirsten Opstad, Oceanography, Liz O Elbo Room. 9pm, \$6.
Daryl Shawn, Ziva Hadar Bazaar Cafe, 5927 California, SF; (415) 831-5620. 7pm, free.
JAZZ/NEW MUSIC
Bossa Nova Tunnel Top, 601 Bush, SF; (415) 722-6620. 8-11:30pm, free. Live acoustic Bossa Nova.
Cava Menzies Quintet Yoshi's Lounge. 6:30pm, free.
Linda Purl Razz Room. 8pm, \$35.

FOLK/WORLD/COUNTRY

George Kahumoku Jr., Dennis Kamakahi, Uncle Richard Ho'opi'i Yoshi's. 8pm, \$24.

DANCE CLUBS

Death Guild DNA Lounge. 9:30pm, \$3-5. Gothic, industrial, and synthpop with Joe Radio, Decay, and Melting Girl.
Krazy Mondays Beauty Bar, 2299 Mission, SF; www.thebeautybar.com. 10pm, free. Hip-hop and other stuff.
M.O.M. Madrone Art Bar. 6pm, free. DJs Timoteo Gigante, Gordo Cabeza, and Chris Phlek playing all Motown every Monday.
Sausage Party Rosamunde Sausage Grill, 2832 Mission, SF; (415) 970-9015. 6:30-9:30pm, free. DJ Dandy Dixon spins vintage rock, R&B, global beats, funk, and disco at this happy hour sausage-shack gig.
Vibes'N'Stuff El Amigo Bar, 3355 Mission, SF; (415) 852-0092. 10pm, free. Conscious jazz and hip-hop from 1960s-early '90s with DJs Luce Lucy, Vinnie Esparza, and more.

(415) 852-0092. 10pm, free. Conscious jazz and hip-hop from 1960s-early '90s with DJs Luce Lucy, Vinnie Esparza, and more.

TUESDAY 13

ROCK/BLUES/HIP-HOP

Jeff Bergey, High Beams 50 Mason Social House, SF; www.50socialmasonhouse.com. 7pm, free.
Zachary Blizzard, Survival Guide, San Francesca, Little Red Lung Brick and Mortar Music Hall. 9pm, \$5-\$8.
Bum City Saints, Dead Panic, Bite, Poor Luckies Bottom of the Hill. 8:30pm, \$8.
Business End, Connies, M Section Elbo Room. 9pm, \$6.
Grandma's Boyfriend, Pink Films, Broonies Hemlock Tavern. 9pm, \$6.
In Letter Form, Lights Become Stars, Thank You Rosekind, Antarctica El Rio. 7pm, \$7.

Islands Hotel Utah. 7 and 10pm, \$15.
Joy Formidable, A Place to Bury Strangers Independent. 8pm, \$20.
Memoryhouse, Sister Crayon, James and Evader Rickshaw Stop. 8pm, \$12.
Stan Erhart Band Johnny Foley's. 9pm, free.

JAZZ/NEW MUSIC

David Correa and Cascada Yoshi's Lounge. 6:30pm, free.
Charles Neville, Youssoupha Sidibe, Mystic Rhythms Yoshi's. 8pm, \$22.

DANCE CLUBS

Eclectic Company Skylark, 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro.
Post-Dubstep Tuesdays Som., 2925 16th St, SF; (415) 558-8521. 10pm, free. DJs Dnae Beats, Epcot, Footwerks spin UK Funky, Bass Music. **SFBG**

Elbo Room

WED	ELBO ROOM PRESENTS	THE HORDE AND THE HAREM (SEATTLE, WA), ARCHAEOLOGY (PDX), THE BITTER HONEYS
3/7 9PM \$7		
THU	AFRO-TROP-ELECTRIC-SAMBA-FUNK AFROLICIOUS WITH DJ/HOST: PLEASUREMENT	
3/8 9:30PM \$5		
FRI	LIVE MUSIC & TAWDRY BURLESQUE BOMBSHELL BETTY AND HER BURLESQUETEERS WITH LIVE MUSIC BY LOS SHIMMY SHAKERS AND FROMAGIQUE	
3/9 9PM \$15		
SAT	BERSA DISCOS PRESENTS TORMENTA TROPICAL WITH RESIDENT DJS SHAWN REYNALDO & ORO11 (BERSA DISCOS) PLUS SPECIAL GUEST DJ LENGUA (MAS EXITOS) (LOS ANGELES)	
3/10 10PM \$5 B4 11PM \$10 AFTER		
SUN	DUB MISSION PRESENTS THE BEST IN DUB, DUBSTEP, ROOTS & DANCEHALL WITH DJ SEP, VINNIE ESPARZA, AND GUEST TAAL MALA (LIGHT! SOUND/AFFECT RECORDINGS/10PIN RECORDS/VANCOUVER, BC)	
3/11 9PM \$6		
MON	\$2 DRINK SPECIALS OCEANOGRAPHY, KIRSTEN OPSTAD, LIZ O, POETRY BY DIANE SALIER	
3/12 9PM \$6		
TUE	ELBO ROOM PRESENTS THE BUSINESS END, M SECTION, THE CONNIES	
3/13 9PM \$5		
WED	ELBO ROOM PRESENTS AISLE 45 WITH DIS MAUBU, MO-LUXX, AND SURESHOT	
3/14 9PM \$5		
UPCOMING		
THU 3/15	AFROLICIOUS	
FRI 3/16	NATIVE ELEMENTS/ MY PEOPLES	
SAT 3/17	SAT NITE SOUL PARTY	
SUN 3/18	DUB MISSION: DJ SEP	
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FRI // MARCH 16 // 9PM LINDSTROM MAGIC TOUCH // CONOR // SOLAR

WED // MARCH 21 // 9PM EQUIPTO'S BIRTHDAY SOULS OF MISCHIEF // BERNER

THU // MARCH 22 // 9PM KITSUNE CLUB NIGHT CRYSTAL FIGHTERS (LIVE)

FRI // MARCH 23 // 9PM YUKSEK (LIVE) TENDERLIONS // REALBOY

3.24 QUANTIC LIVE ALICE RUSSELL

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4.06 DEAD PREZ LOS RAKAS | DJ MR. E

4.28 THREE 6 MAFIA TRAXAMILLION

5.04 WASHED OUT

5.11 DIRTYBIRD

5.12 ESKMO LOVE & LIGHT | DJ DIALS

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THURS 3/8 8pm
BENEFIT FOR CITIZEN SCHOOLS

FRI 3/9 7pm \$5
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Program A (3/13; 3/16): Ohad Naharin: *Minus 16*, set to music ranging from Dean Martin to mambo, techno, and traditional Israeli · Rennie Harris: *Home*, music by Dennis Ferrer and Raphael Xavier (Bay Area premiere) · Ailey: *Revelations*

Program B (3/14; 3/17 mat; 3/18 mat): Paul Taylor: *Arden Court*, music by William Boyce (Bay Area premiere) · Robert Battle: *Takademe*, music by Sheila Chandra (Bay Area premiere); *The Hunt*, music by Les Tambours du Bronx · Ailey: *Revelations*

Program C (3/15; 3/17 eve): Ulysses Dove: *Urban Folk Dance* · Harris: *Home* · Ailey: *Streams; Revelations*

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KIMIYE CORWIN AND MATT HARRINGTON PLAY HISTORICAL RE-ENACTORS IN *NOW CIRCA THEN* AT THEATREWORKS. (PHOTO BY MARK KITAOKA)

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see *Picks*.

THEATER

OPENING

It's All the Rage Studio Theater, Marsh San Francisco, 1062 Valencia, SF; (415) 282-3055, www.themarsh.org. \$15-50. Opens Thurs/8, 8pm. Runs Thurs, 8pm; Sat, 8:30pm, Sun, 7pm. Through April 15. Longtime comedian and radio host Marilyn Pittman's solo play wrestles with the legacy of her parents' violent deaths in a 1997 murder-suicide initiated by her father. It's disturbing material that Pittman, a stout middle-aged woman with a gregarious and bounding personality, approaches indirectly via a good deal of humor — including recounting the first time she did her growing-up-lesbian bit before her mother in a DC comedy club. But the pain and confusion trailing her for 13 years is never far behind, whether in accounts of her own battle with anger (and the broken relationships it has left in its wake) or in ominous memories of her too complaisant mother or her charming but domineering father, whose controlling behavior extended to casually announcing murderous dreams while policing the boundaries of his marriage against family interference. A fine mimic, Pittman deploys a Southern lilt in playing each parent, on a stage decorated with a hint of their Southwestern furnishings and a framed set of parental photographs. In not exactly knowing where to lay blame for, or find meaning in, such a horrifying act, the play itself mimics in subtler form the emotional tumult left behind. There's a too brief but eerie scene in which her veteran father makes reference to a murder among fellow soldiers en route to war, but while PTSD is mentioned (including as an unwanted patrimony), the 60-minute narrative crafted by Pittman and director David Ford wisely eschews any pat explanation. If transitions are occasionally awkward and the pace a bit loose, the play leaves one with an uncomfortable sense of the darker aspects of love, mingled with vague concentric histories of trauma and dislocation in a weird, sad tale of destruction and staying power. Note: review from the show's 2009 run at the Marsh. (Avila)

Tontawald Exit on Taylor, 277 Taylor, SF; (415) 525-1205, www.cuttingball.com. \$10-50. Thurs/8, 7:30pm; Fri/9-Sat/10, 8pm (also Sat/10, 2pm); Sun/11, 5pm. Entering the theater space through the back door, squeezing alongside a giant fishing net motif, which wraps the entire stage in a fabric grid, almost imperceptibly skews one's perspective in advance of the show, just a brief twist that sets the tone for this abbreviated epic of abuse, friendship, and revenge. Inspired by TeatZAR, the resident company of Poland's Grotowski Centre, co-directors Paige Rogers and Annie Paladino and choreographer Laura Arrington worked to emulate certain characteristics of its style, notably the emphasis on song. But while there are some gorgeously transcendent moments of musical direction courtesy of Rogers, and of choreography courtesy of Arrington, the work plays out mostly as a disjointed series of striking tableaux, which intrigue the intellect, but somehow fail to inflame the soul. (Gluckstern)

Julius Caesar Buriel Clay Theater, African American Art and Culture Complex, 762 Fulton, SF; 1-800-838-3006, www.african-americanshakes.org. \$10-30. Opens Sat/10, 8pm. Runs Sat, 8pm; Sun, 4pm. Through April 1. African-American Shakespeare Company performs a version of the Bard's classic set during the ongoing civil wars of West Africa.

"Celebration of Women's History Month" Thick House, 1695 18th St, SF; www.3girlstheatre.org. \$30. Opens Thurs/8, 7:30pm. Dates and showtimes vary. Through April 1. 3Girls Theatre Company launches its inaugural season with a celebration of new works (in both full-production and staged-read-ing form) by female Bay Area playwrights. (Gluckstern)

True West Boxcar Studios, 125A Hyde, SF; (415) 967-2227, www.boxcartheatre.org. \$25. Thurs-Sat, 8pm. Through April 7. The first installment of Boxcar Theatre's four-play Sam Shepard repertoire project, *True West* ushers in the ambitious run with a bang. This tale of two brothers who gradually assume the role of the other is one of Shepard's most enduring plays, rich with humorous interludes, veering sharply into dangerous terrain at the drop of a toaster. (Gluckstern)

The Waiting Period MainStage, Marsh San Francisco, 1062 Valencia, SF; (415) 282-3055, www.themarsh.org. \$15-50. Fri, 8pm; Sat, 5pm. Through March 24. Brian Copeland returns with a new solo show about his struggles with depression. (SFBG)

ONGOING

Blue/Orange Lorraine Hansberry Theatre, 450 Post, SF; (415) 474-8800, www.lhstf.org. \$43-53. Thurs-Sat, 8pm (also Sat, 2pm). Through

FILM LISTINGS



AN ALBANIAN TEEN (TRISTAN HALILAJ) BECOMES A VICTIM OF CIRCUMSTANCE IN JOSHUA MARSTON'S *THE FORGIVENESS OF BLOOD*. | PHOTO BY ANILA JAHO

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Max Goldberg, Dennis Harvey, Lynn Rapoport, and Matt Sussman. For rep house showtimes, see Rep Clock. For complete

SAN FRANCISCO INTERNATIONAL ASIAN AMERICAN FILM FESTIVAL

The 30th San Francisco International Asian American Film Festival runs March 8-18 at the Castro, 429 Castro, SF; Sundance Kabuki, 1881 Post, SF; SF Film Society Cinema, 1746 Post, SF; Pacific Film Archive, 2575 Bancroft, Berk; and Camera 3 Cinemas, 288 S. Second St, San Jose. For tickets (most shows \$12) and complete schedule, visit www.caammedia.org. For commentary, see "Here's Looking at You, Kids" and "Docs and Shocks."

OPENING

» The Ballad of Genesis and Lady Jaye See "Together Forever." (1:12) *Embarcadero, Shattuck*.

Being Flynn There's an undeniable frisson in seeing Robert De Niro acting paranoid and abusive behind the wheel of an NYC cab again, but Paul Weitz's drama isn't exactly *Taxi Driver* 2. The actor plays Jonathan Flynn, a bellicose loner who abandoned his wife (Julianne Moore in flashbacks) and son to pursue his destiny as a great writer. Years later, the wife is deceased, the son estranged, but Jonathan remains secure in his delusions of genius — despite the publishing industry's failure to agree. When an assault on noisy neighbors gets him thrown out of his apartment, his gradual descent into homelessness forces a paths-crossing with now-grown only child Nick (Paul Dano), who has taken a job at a shelter in an attempt to do something useful with his own unsettled life. Adapting the real Nick Flynn's memoir, Weitz resists the temptation to make Pops a lovable old coot — he's racist, homophobic, ill-tempered and pathetically arrogant — or to overly sentimentalize a father-son relationship that's never going to have a happy ending. Nonetheless, this competent exercise too often feels like formulaic fiction, the material perhaps demanding a less slick, starry treatment to ring as true as it ought; the fuzzy warm blanket of a song score by Badly Drawn Boy doesn't help. Still, intentions are good and the performances strong enough, including those by support players Lili Taylor, Wes Studi, and Olivia Thirlby. (1:42) *Embarcadero*. (Harvey)

» The Forgiveness of Blood Joshua

Marston's follow-up to his 2004 indie hit *Maria Full of Grace* is a similarly sensitive, heartbreak look at a culture not often illuminated by the silver screen. Co-written by Marston and Albanian filmmaker Andamion Murataj, *The Forgiveness of Blood* takes place in an Albanian town caught between traditions of the past — fiercely upheld by the older generation — and youths whose main areas of interest are texting, scooters, and the internet. When a turf war involving whose horse-cart can pass through whose land boils over, the father of teenage siblings Nik (Tristan Halilaj) and Rudina (Sindi

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Lacej) goes into hiding, intent on evading both the police and the family of the man he's helped murder. Unfortunately for Nik, the laws of blood feud mean it's now open season on his head, should he venture from his home; this puts an extreme damper on his wooing of the pretty classmate he's just exchanged phone numbers with, not to mention his dreams of opening an internet café in the village. Unfortunately for Rudina, her father's absence means the bright girl must drop out of school and take over his bread-delivery route — a job she excels at, despite her initial reluctance. It's a no-win situation for everyone (mom's working double-time at her factory gig; younger siblings are sullen and frightened), and dad's crime starts to feel more and more like a macho, selfish act as the frustration builds. Though *The Forgiveness of Blood* was inexplicably passed over for a Best Foreign Language Film nomination (especially considering Marston's success with *Maria*), it arrives in local theaters having won the Best Screenplay award at the 2011 Berlin International Film Festival. Don't miss it. (1:49) *Bridge, Shattuck*. (Eddy)

» Friends With Kids Jennifer Westfeldt scans

Hollywood's romantic comedy landscape for signs of intelligent life and, finding it to be a barren place possibly recovering from a nuclear holocaust, writes, directs, and stars in this follow-up to 2001's *Kissing Jessica Stein*, which she co-wrote and starred in. Julie (Westfeldt) and Jason (Adam Scott) are upper-thirtysomething New Yorkers with two decades of friendship behind them. He calls her "doll." They have whispered phone conversations at four in the morning while their insignificant others lie slumbering beside them on the verge of getting dumped. And after a night spent witnessing the tragic toll that procreation has taken on the marriages of their four closest friends — *Bridesmaids* (2011) reunion party Leslie (Maya Rudolph), Alex (Chris O'Dowd), Missy (Kristen Wiig), and Ben (Jon Hamm), the latter two, surprisingly and less surprisingly, providing some of the film's darkest moments — Jason proposes that they raise a child together platonically, thereby giving any external romantic relationships a fighting chance of survival. In no time, they've worked out the kinks to their satisfaction, insulted and horrified their friends, and awkwardly made a bouncing baby boy. The arrival of significant others (Edward Burns and Megan Fox) signals the second phase of the experiment. Some viewers will be invested in latent sparks of romance between the central pair, others in the success of an alternative family arrangement; one of these demographics is destined for disappointment. Until then, however, both groups and any viewers unwilling to submit to this reductive binary will be treated to a funny, witty, well-crafted depiction of two people's attempts to preserve life as they know it while redrawing the parameters of parenthood. (1:40) *California, Piedmont*. (Rapoport)

John Carter More or less an adaptation of Tarzan author Edgar Rice Burroughs' 1917 sci-fi classic *A Princess of Mars*, *John Carter* is yet another film that lavishes special effects (restoored with CG and 3D) on a rote story filled with characters the viewer couldn't give two craps about. Angry Civil War veteran John Carter (Taylor Kitsch, more muscleman than thespian) mysteriously zips to Mars, a planet not only populated by multiple members of the cast of HBO's *Rome* (Caran Hinds, James Purefoy, and the voice of Polly Walker), but also quite a bit of Red Planet unrest. Against his better judgment, and with the encouragement of a comely princess (tragic spray-tan victim Lynn Collins), Carter joins the fight, as red people battle blue people, green four-armed creatures pitch in when needed, and sinister silver people (led by Mark Strong) use zap-tastic powers to manipulate the action for their amusement. If you're expecting *John Carter* to be a step up from *Conan the Barbarian* (2011), *Prince of Persia* (2010), etc., because it's directed by Andrew Stanton (the Pixar superstar who helmed 2008's *Finding Nemo* and 2010's *WALL-E*), eh, think again. There's nothing memorable or fun about this would-be adventure; despite its extravagant 3D, it's flatter than a pancake. (2:17) *Four Star, Marina*. (Eddy)

Let the Bullets Fly A huge blockbuster in China, the latest from director Jiang Wan (1998's *Devils on the Doorstep*) has received high praise for the zippy wordplay in its script — not such great news for us non-Mandarin speakers stuck reading the not-especially-zippy English subtitles. What's left is an overlong tale of a notorious bandit (Jiang) who stumbles upon an opportunity to fake his way into a governorship after a train robbery goes awry. He and his henchmen (who wear masks styled after mah-jong tiles) have no sooner arrived in town when it's made clear that wealth and power will not

come easy, since the entire burg is controlled by a gold-toothed gangster (a braying, over-the-top Chow Yun-Fat) who doesn't like to share. Let the bullets fly, indeed, and let the games begin, with occasionally thrilling but often cartoonish results. Tip: if it's a red-hot, nerve-jangling, balls-to-the-wall Asian action import you seek, wait a few weeks for Indonesia's *The Raid: Redemption*. Yowza. (2:12) *Four Star*. (Eddy)

» Lou Harrison: A World of Music Doing the late Aptos, Calif. composer justice with its depth and breadth, *Lou Harrison: A World of Music* is the fortunate product of filmmaker Eva Soltes's relationship with the underappreciated musical genius. Over the course of two decades, she gathered footage of the visionary experimentalist who freely roved the realms of contemporary music and dance, Asian musical traditions, and instrument-making. Her work has borne fruit — here, you get the full, rich scope of Harrison's achievements — from his time in the woods with partner and instrument-making cohort William Colvig to his toils alongside choreographer Mark Morris to his struggles to stage *Young Caesar*, his opera on a Roman ruler's same-sex revels. What Soltes doesn't get on camera, she manages to trace through still images and interviews with contemporaries and cohorts such as Merce Cunningham, Judith Malina, and Michael Tilson Thomas, filling out Harrison's beginnings at Mills College, mentioned by Henry Cowell and collaborating with John Cage; encapsulating his success as a composer, critic, and arranger in NYC; and touching on his breakdown and retreat to his mountain cabin where he sought to write music in peace, yet nevertheless continued to lend his teeming creativity to points close to home, à la the Cabrillo Music Festival, and abroad. (1:30) *Roxie*. (Chun)

Salmon Fishing in the Yemen A fisheries expert (Ewan McGregor) is tasked by a sheik with bringing fly fishing to the desert in this adaptation of Paul Torday's acclaimed comic novel. (1:52) *Embarcadero*.

» Silent House Yep, it's another remake of a foreign horror movie — but Uruguay's *La casa muda* is obscure enough that *Silent House*, which recycles its plot and filming style, feels like a brand-new experience. Co-directors Chris Kentis and Laura Lau, last seen bobbing in shark-infested waves for 2003's similarly bare-bones *Open Water*, apply another technical gimmick here: *Silent House* appears to be shot in one continuous take. Though it's not actually made this way, each shot is extraordinarily long — way longer than you'd expect in a horror film, since the genre often relies on quick edits to build tension. Instead, the film's aim is "real fear captured in real time" (per its tag line), and there's no denying this is one shriek-filled experience. The dwelling in question is an isolated, rambling lake house being fixed up by Sarah (Elizabeth Olsen), her father (Adam Trese), and uncle (Eric Sheffer Stevens). The lights don't work, the windows are boarded up, most doors are padlocked shut, and there are strange noises coming from rooms that should be empty. Much of the film follows Sarah as she descends into deeper and deeper terror, scrabbling from floor to floor trying to hide from whoever (or whatever) is lurking, while at the same time trying to bust her way out. Though the last-act exposition explosion is a little hard to take, the film's slow-burn beginning and frantic middle section offer bona fide chills. For an interview with *Silent House* co-director and writer Lau, visit www.sfbg.com/pixel_vision. (1:28) (Eddy)

A Thousand Words Karma proves to be quite the bitch when a literary agent (Eddie Murphy) screws over a spiritual guru. (1:31) *Shattuck*.

ONGOING

» The Artist With the charisma-oozing agility of Douglas Fairbanks swashbuckling his way past opponents and the supreme confidence of Rudolph Valentino leaning, mid-swoon, into a maiden, French director-writer Michel Hazanavicius hits a sweet spot, or beauty mark of sorts, with his radiant new film *The Artist*. In a feat worthy of Fairbanks or Errol Flynn, Hazanavicius juggles a marvelously layered love story between a man and a woman, tensions between the silents and the talkies, and a movie buff's appreciation of the power of film — embodied in particular by early Hollywood's union of European artistry and American commerce. Dashing silent film star George Valentin (Jean Dujardin, who channels Fairbanks, Flynn, and William Powell — and won this year's Cannes best actor prize) is at the height of his career, adorable Jack Russell by his side, until the talkies threaten to relegate him to yesterday's news. The talent nurtured in the thick of the studio system yearns for real power, telling the newspapers, "I'm not a puppet anymore — I'm

CONTINUES ON PAGE 32 >>

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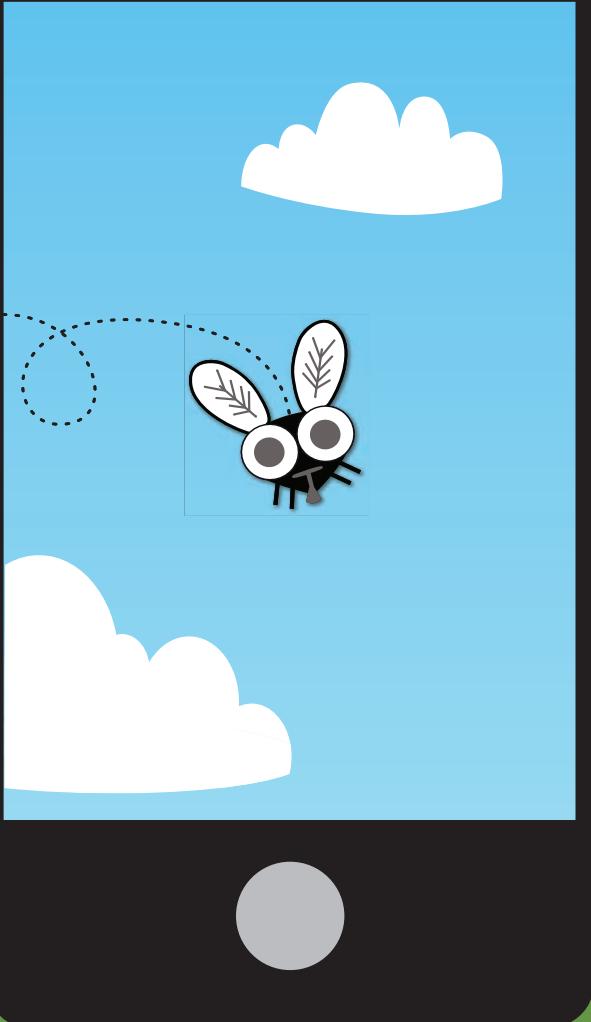
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an artist," and finances and directs his own melodrama, while his youthful protégé Peppy Miller (Bérénice Béjo) becomes a yakky flapper age's new It Girl. Both a crowd-pleasing entertainment and a loving précis on early film history, *The Artist* never checks its brains at the door, remaining self-aware of its own conceit and its forebears, yet unashamed to touch the audience, without an ounce of cynicism. (1:40) *Balboa, California, Embarcadero, Marina, 1000 Van Ness, Piedmont, Sundance Kabuki*. (Chun) **Project X** Frat boys nostalgic for *Girls Gone Wild* — and those who continue to have the sneaking suspicion that much better parties are going on wherever they're not — appear to be the target audiences for *Project X* (not to be confused with the 1987 film starring Matthew Broderick, star of this movie's tamer '80s variant, *Ferris Bueller's Day Off*). It's tough to figure out who else would enjoy this otherwise-standard teen party-movie exercise, given a small shot of energy from its handheld/DIY video conceit. Here, mild-mannered teen Thomas (Thomas Mann) is celebrating his 17th birthday: his parents have left town, and his obnoxious pal Costa (Oliver Cooper) is itching to throw a memorable rager for him and even-geekier chum J.B. (Jonathan Daniel Brown). Multiple text and email blasts, a Craigslist ad, and one viral gossip scene reminiscent of *Easy A* (2010) later, several thousand party animals are at Thomas's Pasadena house going nuts, getting nekkid in the pool, gobbling E, doing ollies off the roof, swinging from chandeliers, ad nauseam. The problem is — who cares? The lack of smart writing or even the marginal efforts toward character development makes *Ferris Bueller* look like outright genius — and this movie about as compelling as your standard-issue party jam clip. Unfortunately it also goes on about 85 minutes longer than the average music video. The blowback the kids experience when they go too far almost inspires you to root for the cops — not the effect first-time feature filmmaker Nima Nourizadeh was going for, I suspect.

(1:28) *California, 1000 Van Ness*. (Chun) **Tim and Eric's Billion Dollar Movie** It's almost impossible to describe Adult Swim hit *Tim and Eric Awesome Show, Great Job!*, but "cable access on acid" comes pretty close. It's awkward, gross, repetitive, and quotable; it features unsettling characters portrayed by famous comedians and unknowns who may not actually be actors. It all springs from the twisted brains of Tim Heidecker and Eric Wareheim, now on the big screen with *Tim and Eric's Billion Dollar Movie*. The premise: Tim and Eric (amplified-to-the-extreme versions of Heidecker and Wareheim) get a billion to make a movie, and the end result is a very short film involving a lot of diamonds and a Johnny Depp impersonator. On the run from their angry investors (including a hilariously spitting-mad Robert Loggia), the pair decides to earn back the money managing a run-down mall filled with deserted stores (and weird ones that sell things like used toilet paper) and haunted by a man-eating wolf. Or something. Anyway, the plot is just an excuse to unfurl the *Tim and Eric* brand of bizarre across the length of a feature film; if you're already in the cult, you've probably already seen the film (it's been On Demand for weeks). Adventurous newcomers, take note: Tim and Eric's comedy is the ultimate love-it-or-hate-it experience. There is no middle ground. There are, however, some righteously juicy poop jokes. (1:32) *Lumiere, Shattuck*. (Eddy)

Undefeated Daniel Lindsay and T.J. Martin, who previously teamed up on a 2008 doc about beer pong, have a more serious subject for their latest tale: the unlikely heroics of an inner-city Memphis, Tenn. high school football team. The title refers more to the collective spirit rather than the (still pretty damn good) record of the Manassas Tigers, a team comprised of youths challenged by less-than-ideal home lives and anti-authority attitude problems that stem from troubles running deeper than typical teenage rebellion. Into an environment seemingly tailored to assure the kids' failure steps coach Bill Courtney. He's white, they're all African American; he's fairly well-off, while most of them live below the poverty line. Still, he's able to instill confidence in them, both on and off the field, with focus on three players in particular:

the athletically-gifted, academically-challenged O.C., who gets a *Blind Side*-style boost from one of Courtney's assistant coaches; sensitive brain Money, sidelined by a devastating injury; and hot-tempered wild card Chavis, who eventually learns the importance of teamwork. With the heavy-hitting endorsement of celebrity exec producer Sean Combs, *Undefeated* is a high-quality entry into the "inspiring sports doc" genre: it offers an undeniably uplifting story and sleek production values. But it's a little too familiar to be called the best documentary of the year, despite its recent anointing at the Oscars. If it was gonna be a sports flick, why not the superior, far more complex (yet not even nominated) *Senna*? (1:53) *SF Center*. (Eddy)

Wanderlust When committed Manhattanites George (Paul Rudd) and Linda (Jennifer Aniston) find themselves in over their heads after George loses his job, the two set off to regroup in Atlanta, with the reluctantly accepted help of George's repellent brother Rick (Ken Marino). Along the way, they stumble upon Elysium, a patchouli-clouded commune out in the Georgia backcountry whose members include original commandant Carvin (Alan Alda), a nudist novelist-winemaker named Wayne (Joe Lo Truglio), a glowingly pregnant hippie chick named Almond (Lauren Ambrose), and smarmy, sanctimonious, charismatic leader Seth (Justin Theroux). After a short, violent struggle to adapt to life under Rick's roof, the couple find themselves returning to Elysium to give life in an intentional community a shot, a decision that George starts rethinking when Seth makes a play for his wife. Blissed-out alfresco yoga practice, revelatory ayahuasca tea-induced hallucinations, and lectures about the liberating effects of polyamory notwithstanding, the road to enlightenment proves to be paved with sexual jealousy, alienation, placenta-soup-eating rituals, and group bowel movements. Writer-director David Wain (2001's *Wet Hot American Summer*, 2008's *Role Models*) — who shares writing credits with Marino — embraces the hybrid genre of horror comedy in which audience laughter is laced with agonized embarrassment, and his cast gamely partake in the group hug, particularly Theroux and Rudd, who tackles a terrifyingly lengthy scene of personal debasement with admirable gusto. (1:38) *1000 Van Ness, Presidio, SF Center, Shattuck*. (Rapport)

We Need to Talk About Kevin It's inevitable — whenever a seemingly preventable tragedy occurs, there's public outcry to the tune of "How could this happen?" But after the school shooting in *We Need to Talk About Kevin*, the more apt question is "How could this not happen?" Lynne Ramsay (2002's *Morvern Callar*) — directing from the script she co-adapted from Lionel Shriver's novel — uses near-subliminal techniques to stir up atmo-

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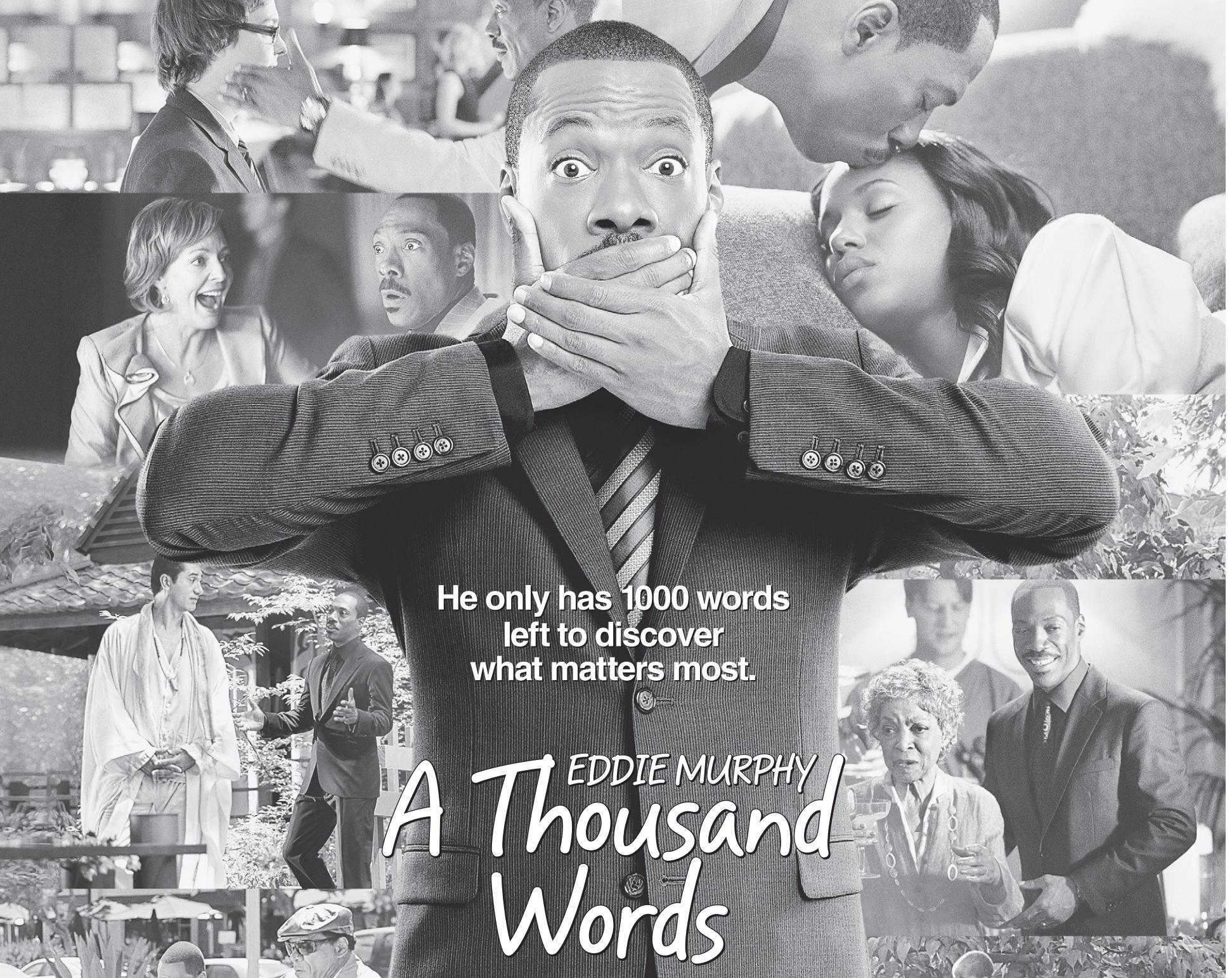
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ONGOING

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spheric unease from the very start, with layered sound design and a significant, symbolic use of the color red. While other Columbine-inspired films, including *Elephant* and *Zero Day* (both 2003), have focused on their adolescent characters, *Kevin* revolves almost entirely around Eva Khatchadourian (a potent Tilda Swinton) — grief-stricken, guilt-riddled mother of a very bad seed. The film slides back and forth in time, allowing the tension to build even though we know how the story will end, since it's where the movie starts: with Eva, alone in a crappy little house, working a crappy little job, moving through life with the knowledge that just about everyone in the world hates her guts. *Kevin* is very nearly a full-blown horror movie, and the demon-seed stuff does get a bit excessive. But it's hard to determine if those scenes are "real life" or simply the way Eva remembers them, since *Kevin* is so tightly aligned with Eva's point of view. Though she's miserable in the flashbacks, the post-tragedy scenes are even thicker with terror; the film's most unsettling sequence unfolds on Halloween, horror's favorite holiday; Eva drives past a mob of costumed trick-or-treaters as Buddy Holly's "Everyday" (one of several inspired music choices) chimes on the soundtrack. Masked faces are turn to stare — curiously? Coincidentally? Do they even know she's Kevin's mother? — with nightmarish intensity heightened by slow motion. And indeed, "Everyday" Eva deals with accepting her fate; the film is sympathetic to her even while suggesting that she may actually be responsible. For a longer review of this film, and an interview with director Ramsay, visit www.sfbg.com/pixel_vision. (1:52) SF Center, Shattuck, Sundance Kabuki. (Eddy) SFBG



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BAY THEATER Aquarium of the Bay, Embarcadero at Beach, SF; www.oceanfilmfestival.org. \$8-12. "San Francisco Ocean Film Festival," films about and inspired by the oceans, Thurs-Sun.

BERKELEY FELLOWSHIP OF UNITARIAN UNIVERSALISTS 1924 Cedar, SF; www.wesurge.org. "Social Uprising, Resistance, and Grassroots Encouragement (S.U.R.G.E.) Film Festival," social justice films and script readings, Thurs, 7-11.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$7.50-10. •**Manhattan** (Allen, 1979), Wed, 3, 7, and **Welcome to L.A.** (Rudolph, 1976), Wed, 4:55, 8:55. San Francisco International Asian American Film Festival, Thurs and Sun. For tickets and program info, visit www.caamedia.org. "Midnites for Maniacs: Grunge Love Triple Bill;" •**Reality Bites** (Stiller, 1994), Fri, 7:15; **My Own Private Idaho** (Van Sant, 1991), Fri, 9:30; and **Freeway** (Bright, 1996), Fri, 11:30. Triple-feature, \$12. **Children of Paradise** (Carné, 1946), Sat, 2:30, 7:30. **My Week with Marilyn** (Curtis, 2011), Tues, 2:30, 4:45, 7, 9:10.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222,

www.caafilm.org, \$6.75-10.25. **Chico and Rita** (Trueba, 2010), call for dates and times. **Crazy Horse** (Wiseman, 2011), call for dates and times. "2012 Oscar Nominated Short Films," narrative and documentary (separate admission), call for dates and times.

ELMWOOD 10070 San Pablo, El Cerrito; www.rialtocinemas.com. Free. "Community Cinema." **Revenge of the Electric Car** (Paine, 2011), Wed, 7.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. "Film 50: History of Cinema, Film, and the Other Arts;" **Throne of Blood** (Kurosawa, 1957), Wed, 3:10. With lecture by Marilyn Fabe. "Documentary Voices;" **Le Quattro Volte** (Frammartino, 2010), Wed, 7. "Dark Past: Film Noir by German Emigrés;" **High Wall** (Bernhardt, 1948), Thurs, 7. San Francisco International Asian American Film Festival, Fri-Sun. For tickets and program info, visit www.caamedia.org. "Howard Hawks: The Measure of Man;" **The Big Sleep** (1945), Tues, 7.

PALACE OF FINE ARTS 3301 Lyon, SF; rei.com/sanfrancisco. \$20. REI presents films from the Banff Mountain Film Festival, Wed-Thurs, 7-10. Proceeds benefit GirlVentures.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-10. **Straight Outta Hunters Point** (Epps, 2012), Wed-Thurs, 7. **Pariah** (Rees, 2011), Wed-Thurs, 8:45. "Hollywood Before the Code: Nasty Asks for a Nasty-As World;" •**The Story of Temple Drake** (Roberts, 1933), Wed, 6:30, 9:45, and **Call Her Savage** (Dillon, 1932), Wed, 8; •**The Black Cat** (Ulmer, 1934), Thurs, 6:40, 9:45, and **Kongo** (Cowan, 1932), Thurs, 8. **Lou Harrison: A World of Music** (Sotes, 2012), March 9-15, 7, 8:50 (also Sat-Sun, 3:15, 5).

SF FILM SOCIETY CINEMA 1746 Post, SF. "San Francisco Green Film Festival," features and shorts with environmental themes, Wed. This event, \$10-50; more info at www.sfgreenfilmfest.org.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, wybca.org. \$6-8. "Human Rights Watch Film Festival;" **Better This World** (Galloway and Duane de la Vega, 2011), Thurs, 7:30. San Francisco Cinematheque presents: "Jaap Blonk: Soundtracks, Scores, Interactive Animations," Fri, 7:30. This event, \$10. **SFBG**

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MAYA RUDOLPH CHRIS O'DOWD MEGAN FOX EDWARD BURNS

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- "A rapid-fire crowd-pleaser." LOGAN HILL, *New York*
- "Great, funny and touching." MICHELLE KUNG, *THE WALL STREET JOURNAL*

All of the above.



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WRITTEN AND DIRECTED BY JENNIFER WESTFELDT

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MARIN
San Rafael - Century Regency
North Counties
Santa Rosa - Summerfield Cinemas
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FROM THE DIRECTOR OF 'Maria Full Of Grace'
GRIPPING.
Joshua Marston once again distinguishes himself as a filmmaker serious about understanding lives a world away from his own. The cast is excellent.

-Lisa Schwarbaum, *Entertainment Weekly*



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FILM LISTINGS

FIRST RUN VENUES

The following is contact information for Bay Area first-run theaters.

Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Bridge Geary/Blake. 267-4893.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893.

Marina Theatre 2149 Chestnut. www.lntsfc.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893.

Presidio 2340 Chestnut. 776-2388.

SF Film Society Cinema 1746 Post. www.sffs.org

SF Centre Mission between Fourth and Fifth sts. 538-8422.

Stonestown 19th Ave/Winston. 221-8182.

Vogue Sacramento/Presidio. 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980.

BERKELEY AREA

Albany 1115 Solano, Albany. (510) 464-5980.

AMC Bay Street 16 5614 Shellmound,

Emeryville. (510) 457-4262.

California Kittredge/Shattuck, Berk. (510)

464-5980.

Cerrito 10070 San Pablo, El Cerrito. (510)

972-9102.

Emery Bay 6330 Christie, Emeryville. (510)

420-0107.

Rialto Cinemas Elmwood 2966 College Ave. at

Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510)

464-5980.

UA Berkeley 2274 Shattuck, Berk. (510) 843-

1487. **SFBG**

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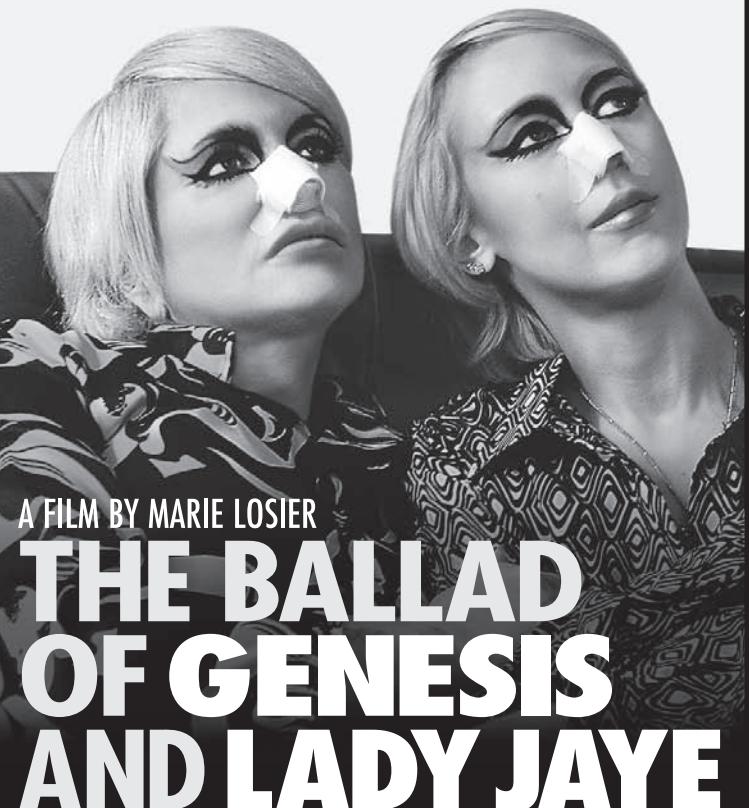
— Steve Dollar, THE WALL STREET JOURNAL

"LOSIER'S FILM CAPTURES THE POIGNANT PARADOXES, THE ECSTASIES AND BURDENS, OF THE TRANSFORMATION OF LIFE INTO ART."

— Richard Brody, THE NEW YORKER

"AN ARTISTIC EXPLORATION OF INNATE BEAUTY VERSUS ARTIFICIAL, and the performative processes that connect the two..."

— Karina Longworth, LA WEEKLY



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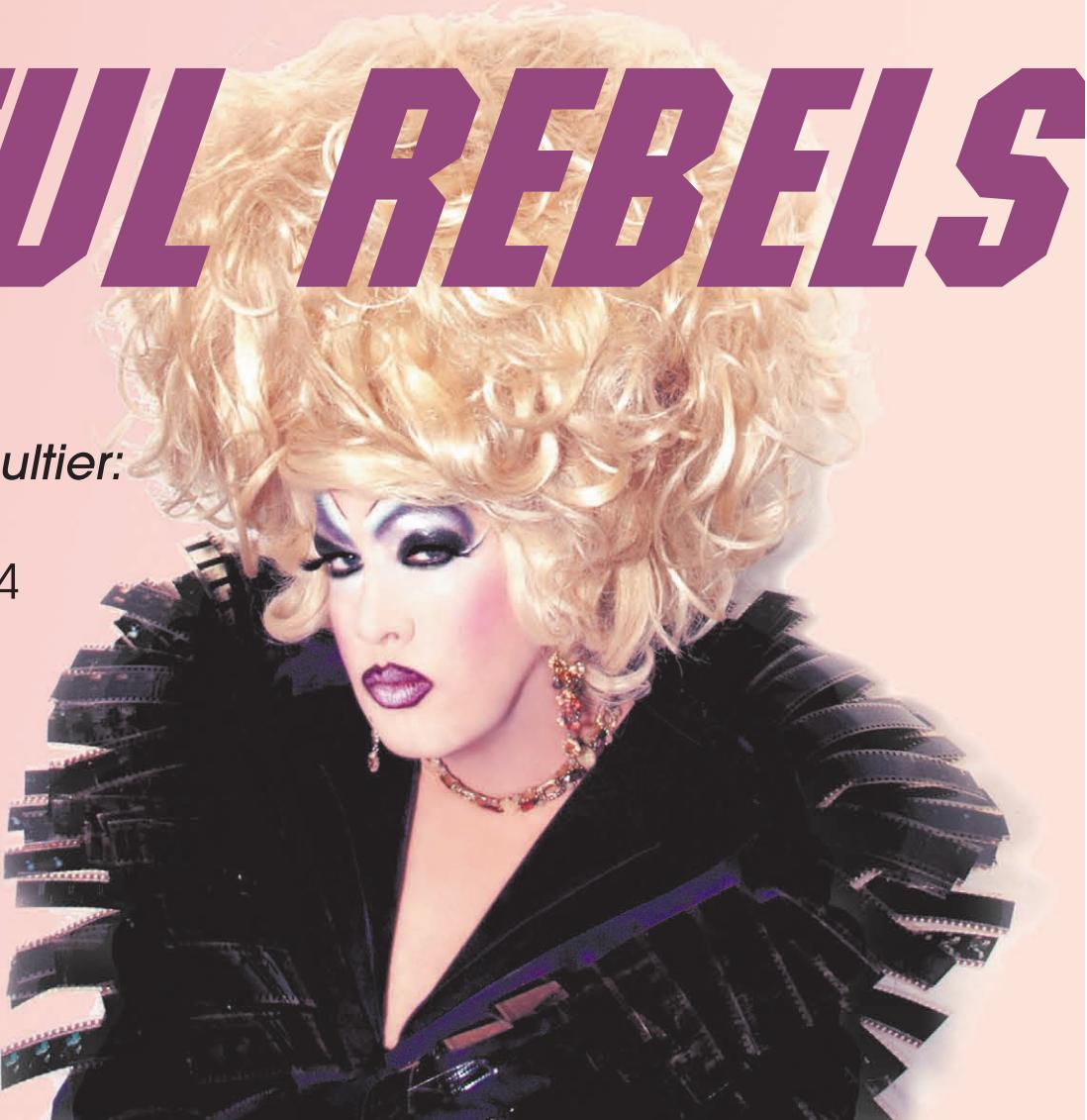
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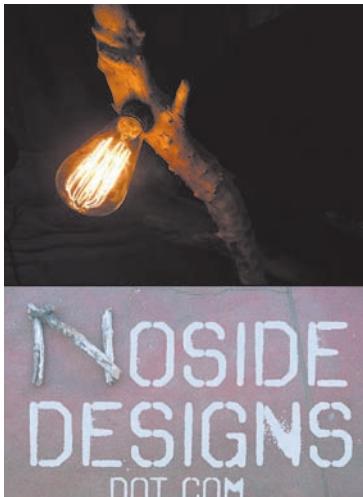
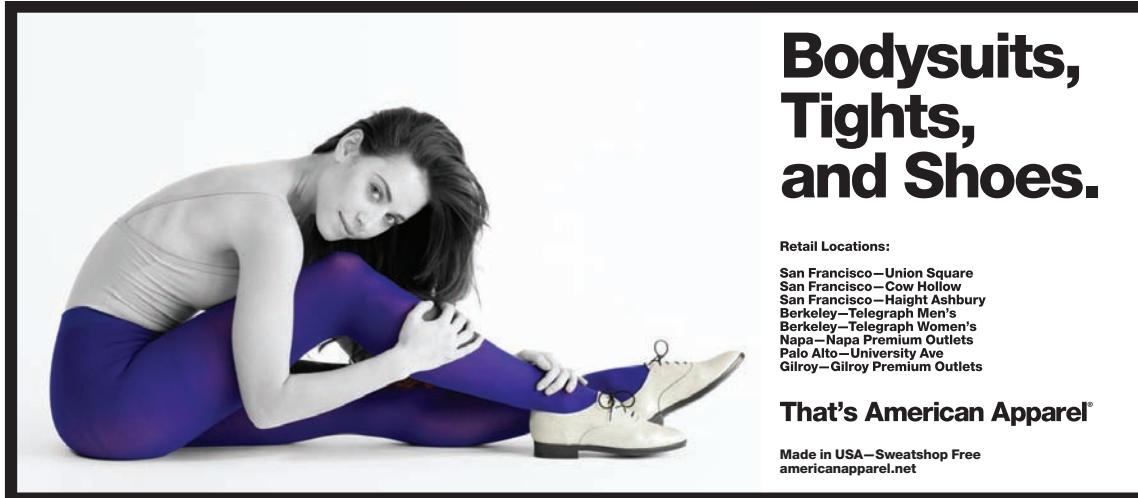
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